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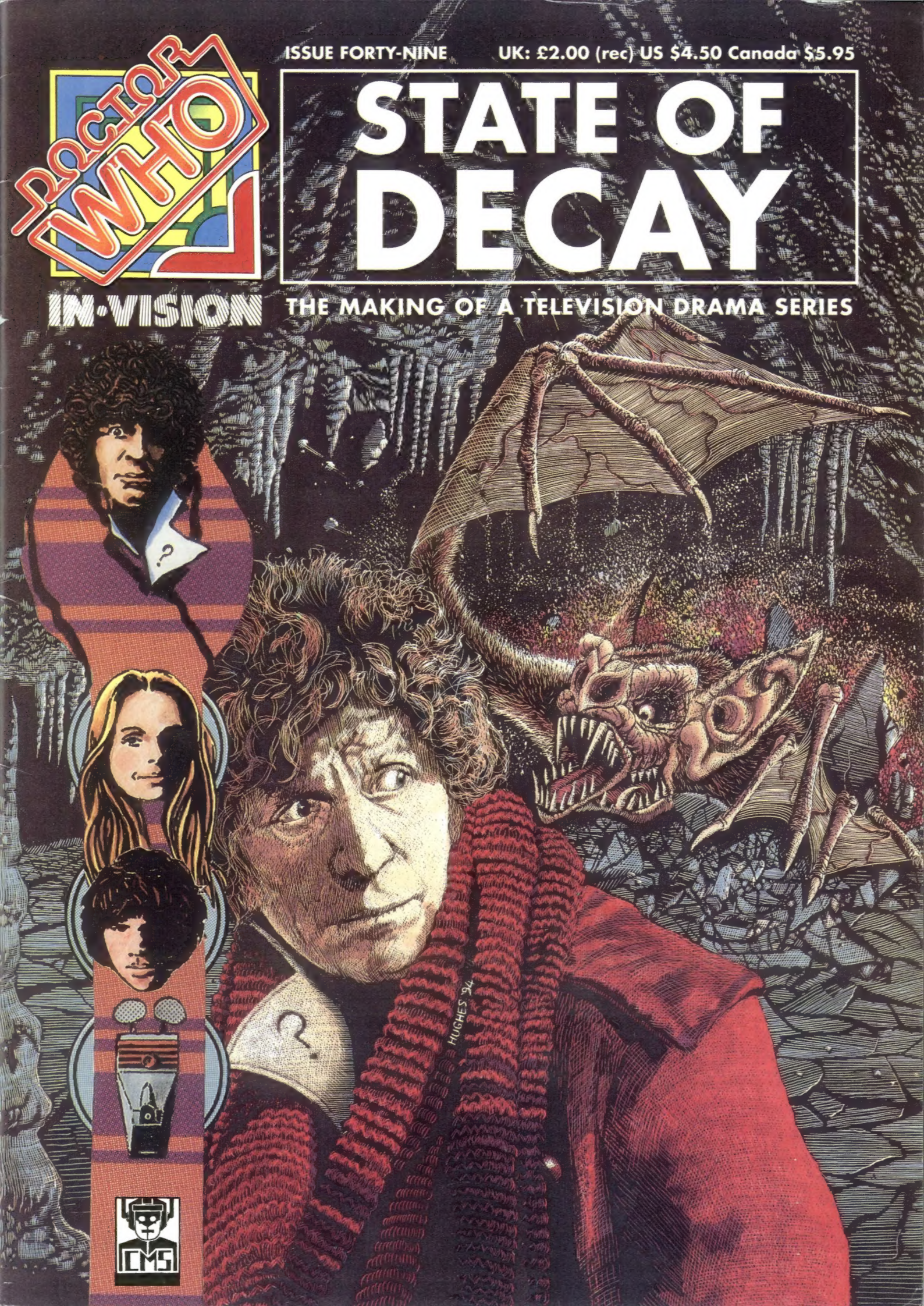
DOCTOR WHO

STATE OF DECAY

IN-VISION

THE MAKING OF A TELEVISION DRAMA SERIES



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The Record of Rassilon

IN THE emergency instructions installed in all old TARDISes, The Record of Rassilon says, in part:

"The Vampire Army: So powerful were the bodies of these great creatures, and so fiercely did they cling to life, that they were impossible to kill, save for the use of bow-ships. Yet slain they were, and to the last one, by the Lords of Time - the Lords of Time destroying them utterly. However, when the bodies were counted, the King Vampire, mightiest and most malevolent of all, had vanished, even to his shadow, from Time and Space. Hence it is the Directive of Rassilon that any Time Lord who comes upon this enemy of our people, and of all living things, shall use all his efforts to destroy him, even at the cost of his own life.

"Energy weapons were useless, because the monsters absorbed and transmuted the energy, using it to become stronger. Therefore Rassilon ordered the construction of bow-ships, swift vessels that fired a mighty bolt of steel that transfixed the monsters through the heart - for only if his heart be utterly destroyed will the Vampire die."

NOTE: To accommodate our extra interview and the bumper-length *Production* article this issue, we are holding over some of our regular articles. Thus Terrance Dicks' *Borderlines* fiction, *Planet Profile*, and the *Characters* analysis will now appear in the IN•VISION Season 18 Overview.

ORIGINS: STATE OF DECAY was always story two in order of production on **Doctor Who**'s eighteenth season. There was a small storehouse of unused storylines, but the show's new producer felt only three were in a form suitable to meet his tight production deadlines. David Fisher's THE LEISURE HIVE existed virtually as a full set of rehearsal scripts. Without even a new script editor appointed to the series yet, there was virtually no alternative but to commission this as story one. Indeed producer John Nathan-Turner did much of the initial story editing and restructuring of THE LEISURE HIVE himself.

'Erinella', by director Pennant Roberts, only existed in story breakdown form. Nevertheless the producer liked its concept and, aware that it had narrowly missed getting commissioned the previous year, spoke to the author about using it as possibly the third story in the 1980/81 season, reasoning it would take that long to pull together a set of scripts, especially from a non-professional writer like Roberts.

That left Terrance Dicks' 1977 story 'The Vampire Mutation', also previously known as 'The Witch Lords'. The tale behind its original shelving has already been told (see Terrance Dicks' fuller explanation in his interview in IN•VISION issue 24, HORROR OF FANG ROCK).

A brief summary does help explain the differences in approach between writer Dicks and script editor Bidmead. Dicks was asked by Robert Holmes to write the first story of Season 15, which was needed in a hurry, and suggested that, after the series' raiding of Gothic themes under Hinchcliffe, **Dracula** was an obvious one that had not been done. Holmes had long wanted to do a vampire story, and was attracted by the prospect of juxtaposing the futurist science fiction of **Doctor Who** with the old-fashioned, supernatural, Gothic resonance of the vampire theme, and was unable to resist the temptation to do a vampire story - despite the warning about the series' horror content. He chose to interpret that warning as one pertaining more to production styles than to the imaginative content; so the script, provisionally titled 'The Witch Lords', was commissioned (the title later becoming 'The Vampire Mutation'). The basic storyline involved the Doctor and Leela landing on a backward and primitive planet, stuck in the middle ages meeting the peasants and deciding that there is something amiss there. Dicks had in mind the image of the travellers being told by the locals not to go to Castle Dracula. When night falls, people become frightened, zombie-like creatures stalk the woods, and bats hang from the trees. There were to be bodies with holes in the neck. The peasants had had the same rulers for a thousand years, and this was to be a mystery - a group of noblemen at the heart of the story who turn out to be vampires (hence their longevity), deliberately pushing the planet backwards into a primitive state in order to control it for their own ends. Originally there was an advanced technological society on the planet, which the vampires suppressed, pushing the population back into being superstitious peasants.

By the time the axe fell in 1977, Dicks had completed one and a half scripts for the Doctor and Leela characters. The former script editor had an enviable record for speed and an almost instinctive understanding of the **Who** formula, and John Nathan-Turner knew he could be relied upon to turn around a workable set of scripts very fast. 'The Vampire Mutation' was formally commissioned by the producer in early January, even before Christopher Bidmead had agreed to take the job of script editor.

Settling into the job and reviewing his material, Bidmead later admitted to *Doctor Who Monthly* how he was less than happy with the choices he had been given. There was little he could do about THE LEISURE HIVE other than polishing it up and injecting more science in place of the Douglas Adams style undergraduate humour. 'Erinella' he rejected out of hand, refusing to commission it formally on the grounds it was too much magic and fantasy, which he loathed, and therefore not in keeping which what he believed **Doctor Who** should be about - extrapolating scientific ideas and theories into imaginative plot concepts. He also estimated there was just enough time to get another story together to meet the deadline for story three. That still left story two.

There are a number of suggested sources for ideas in the scripts. The end of part one is reminiscent of the film *Kiss of the Vampire* (1962), in which vampire bats wipe out a Satanist vampire cult. The moment when Romana chinks a glass and cuts herself is a direct lift from *Dracula*. Camilla - who becomes particularly excited when Romana cuts herself - may be based on J. Sheridan le Fanu's lesbian vampire Carmilla in his story of that title. The lesbianism is emphasised in the film version, *The Vampire Lovers* (1970).

There are possible science fiction sources, too. The tank filled with blood may be borrowed from **Quatermass II**.. Another possible source is THE KROTONS, one of the first **Doctor Who** stories that Dicks script edited, which seems to have provided elements: it shows a regime whose ruling elite deliberately curtails knowledge, and exploit the natives by selecting periodically their best specimens to revitalise themselves, with the ultimate aim of being able to free themselves from the planet where they are trapped (or, in STATE OF DECAY, revive the Great One and swarm out of E-Space). STATE OF DECAY is less subtle than the earlier story, since the tyranny of the vampires is imposed more by brute force than by the habituation of the oppressed classes. In both stories, the inhabitants of the planet

Continued on page 4

Boy's own story

ALTHOUGH ADRIC'S first television appearance was in FULL CIRCLE, Matthew Waterhouse had been cast during the production of THE LEISURE HIVE and STATE OF DECAY was the next story in production. Waterhouse was provided with a wig for his first filming and studio sessions.

There are signs that this is the first story Matthew Waterhouse recorded as Adric. Although Dicks would have seen the introductory script (FULL CIRCLE), the Alzarius story was filmed and recorded after STATE OF DECAY. Uncertain about the character, Dicks backgrounded his character for much of the story. Another indication is that Adric's scenes show him as a "thief and impish rogue", elements of the characterization that were later toned down.

Contrary to usual practice, producer John Nathan-Turner and script editor Christopher Hamilton Bidmead had created the character as a whole rounded individual before casting the role, thus leaving less room than usual for the actor's input. Given Nathan-Turner's brief for "a cross between the Artful Dodger and Oliver Twist" aged 15, Bidmead developed the character brief and name (an anagram of the surname of physicist Paul Dirac). The character was initially taken on for a trial period: options were left open for him to be returned to Alzarius at the end of both STATE OF DECAY and WARRIORS' GATE. Allegedly, Nathan-Turner cast Matthew Waterhouse because the young actor had acne and so looked like "a young roughneck". (This may account for other reported reasons - like his "interesting and unusual face".) FULL CIRCLE director Peter Grimwade also thought Waterhouse may have been cast for his "puckish" qualities. Early on, some felt that the actor moved badly, "skipping about", but that he was adequate for somebody without training. Waterhouse later admitted to an understandable feeling of nervousness on his first show - though he liked the story.

Waterhouse, the son of a barrister, lived in Hayward's Heath, Sussex in the early 1980s. He had worked as a clerk in the BBC News Information Office, filing press cuttings, and got his first role (for director Ronald Wilson as Briarley in the first two episodes of the BBC's **To Serve Them All My Days**) after writing to a casting director. He was an 18-year-old **Doctor Who** fan and a member of the Doctor Who Appreciation Society, who retained contacts with fans during his time as Adric. Before joining the cast, he had no agent and approached Nathan-Turner directly, reportedly after seeing in the press that the BBC were looking for a new companion for the show. Nathan-Turner told him he had the part on the afternoon following his second audition - and the casting was announced on the 9th May 1980. An early Waterhouse/Nathan-Turner interview was photographed as part of the Graham Rickard book *A Day with a TV Producer* (Wayland, 1980) - see illustration.

He went on to appear in 46 episodes of **Doctor Who** - including two after his character's death in the final episodes of EARTHSHOCK. Since leaving the program, he has appeared in the theatrical production of *The Lion, the Witch and the Wardrobe* (1986, as Edmund), and wrote the script for *The Adventures of Huckleberry Finn* (1988, Golden Cross Theatre Club, directed by Murray Kelvin), in which he also played 15 parts.

Writer Andrew Smith described the character in his novelisation of FULL CIRCLE as having "an intelligence marred only by the occasional lapse into the naive mannerisms of the juvenile" and as wanting "to be free of strictures, to be in charge of situations" - which he tries to satisfy through academic study. Later script editor Eric Saward saw him as "stubborn, difficult, even cocky", while clues to Bidmead's view of him are evident in the season 18 script editor's novelisations of LOGOPOLIS and CASTROVALVA, in which he is shown to be inquisitive and unwilling to admit that he is uncertain about matters technical - and the Doctor finds his inquisitiveness stimulating. In his novelisation of FOUR TO DOOMSDAY, STATE OF DECAY writer Terrance Dicks shows him to be arrogant and pugnacious, a result of his confidence in his own genius.

Tom Baker described the character as having "a delightful quality of being surprised".

The young actor had his own views of the character - that he was created in FULL CIRCLE as a "screwed-up" character, which in Waterhouse's view made him too complex; it was an approach which could not subsequently be developed because STATE OF DECAY established him as a "youthful innocent". Waterhouse also felt there was a lack of continuity in the scripts, although he admitted that real people are not actually continuous like dramatic characters.

Another Waterhouse complaint was that the character's charm was not used, and that he was too often made to look foolish. Caricaturing his monotonous dialogue in a radio interview, Waterhouse suggested: "One didn't have to learn lines, just the order in which they came."

30. The Doctor's new companion arrives.
Back in John's room, another visitor arrives. Eighteen-year-old Matthew Waterhouse is very excited, because he has been chosen to play the part of the Doctor's new companion, Adric.
John reads the part of the Doctor as he and Matthew go through the script. Before Matthew leaves, John asks, 'Have you had fittings for your costume and wig yet?'
'Yes thanks,' says Matthew, 'everything's going fine.'

Continued from page 2

know only their own community, which is centred on a spaceship; and in both the Doctor acts as a revolutionary force, overriding the advice of scientists (Beta/Kalmar) to wait until there is more evidence.

A less plausible suggestion has been that the debt to THE KROTONS seems to be acknowledged in Aukon's reference to 'the space trap' he hopes to be free of (part four) - 'The Space Trap' being the working title of THE KROTONS. This debt has also been seen as a legacy of the story's original draft, which was script-edited by Robert Holmes. It has also been suggested that the peasants owe something to those in PLANET OF THE SPIDERS.

There are a couple of more literary origins. The Doctor's line "What is, is wrong" derives from Alexander Pope's "Whatever is is right" in the *Essay on Man* - though here it is a particular judgement rather than a general one as in Pope. And when Habris comes to collect him early in part two, the Doctor quotes from Browning's poem 'Childe Roland to the Dark Tower Came' (see also *Cuts*). Shakespearean connections are discussed below.

Some stories allege that the revival of the three-year-old Terrance Dicks script was instigated by Tom Baker, and that producer John Nathan-Turner was resistant, since he did not want to use anyone who had worked on **Doctor Who** before.

Terrance Dicks explained at the convention PanoptiCon 8] that he changed the name from 'The Wasting' because he felt it laid him open too obviously to puns in negative reviews - "The BBC is wasting our time with 'The Wasting'." Another suggested title seems to have been 'The Awakening', but this cannot be confirmed.

SCRIPT: Both Bidmead and Dicks have, in subsequent interviews, played down their artistic disagreements, but the bottom line remains there was a level of friction between the two men as they thrashed out what ultimately became the four scripts for STATE OF DECAY. Abandoning almost totally the work he had done in 1977, Terrance Dicks began writing a new set of scripts - though still based on his original notion of vampire aristocrats deliberately having pushed a once fairly advanced civilisation backwards into superstitious medieval feudalism in order to make their feeding stock easier to control.

The script editor's viewpoint was that this was too much a pastiche of material well covered by Hammer Films. The ending to part one for example, in which the Doctor and Romana are felled beneath a swarm of bats, was a clear lift from the 1962 production *Kiss of the Vampire*, which had seen a cult of Satanists similarly attacked.

Fighting for greater originality, Bidmead injected the idea that the castle was a crashed spaceship from long ago, and that its crew, far from being vampires in the mythical sense, were only in this state because they had become possessed by the mental exertions of a tremendously powerful bat-like alien hibernating in the ground near the site of the crash. Between them, Dicks and Bidmead also devised and developed the characters of Kalmar and his followers - a group of ageing outlaws who had broken away from peasant subjugation after discovering artefacts from their technological past and realising how much they had lost due to the domination of their sinister rulers.

Christopher Bidmead's other contributions were the consonantal shift derivations of the names Zargo, Camilla and Aukon from the ship's original crew list, the E-Space theme and the inclusion of the new regular character, Adric. Bidmead subsequently felt that the scientific element he had introduced was not understood in production, partly because this was still an early stage of his editorship.

The E-Space concept was in response to John Nathan-Turner's plea for greater overlapping plot developments. A great fan of soap operas, Nathan-Turner in particular admired ITV's **Coronation Street** for its way of mixing running stories with new plots that would be developed later, with older storylines that were gradually petering out. He appreciated the structure of **Doctor Who** would not allow a similar method of production, but saw no reason why there should not be a greater use of recurring background themes and of greater links between stories.

Another factor was fan Ian Levine's recommendation of restoring the sensation of a "continuing voyage" to the Doctor's adventures, so that each new adventure would feel more like it had just picked up from where the previous one had left off.

The E-Space trilogy was Christopher Bidmead's first attempt to satisfy all the above requirements. Described in the script as "a stylised swirling green", E-Space was to be the focus of the Doctor's quest to escape back to the normal Universe. Just how early in the season Bidmead wanted the concept introducing is not yet clear. What was made clear very early on was John Nathan-Turner's insistence that STATE OF DECAY would not be story two in transmission order. The reason for this was Adric.

As stated in issue 48 of IN•VISION, Nathan-Turner wanted Adric's first appearance in the series to be as a fully rounded character, playing a proactive role in the drama without the need to include introductory sub-plots and scenes. Thus writers and directors would be able to see Adric's performance and apply him to their own work on the series accordingly. So STATE OF DECAY would have to be story three at least to allow for an origin story ahead of it. However, as Bidmead got to grips with his job, in January 1980, he realised he wanted time to work with a writer on the development of Adric. That time would be bought if the origin story became number three in broadcast order, with number two's place filled by a standard Doctor/Romana/K•9 serial that could be quickly brought together without need to worry about including Adric or E-Space. Hence STATE OF DECAY, or 'The Wasting' as it was titled by the end of January, was slated for transmission as story four.

Terrance Dicks completed a set of workable draft scripts bearing 'The Wasting' as a title by mid-March, just as filming for story one was about to get under way.

SCRIPT EDITING: The major script revisions were carried out between March 23rd and April 3rd as Bidmead sought to strengthen the science elements in the plot and the definition of the castle as a ship. The rigorous pursuit of this latter ideal even led to an unusual occurrence on **Doctor Who** - a heated row between the script editor and the show's set designer. Attending the first studio session where scenes in the castle were to be recorded, Bidmead was dismayed that the interiors looked exactly like late Saxon or early Romanesque constructions, complete with stone-like floors and walls, archways and gothic decor. The row resulted in some cosmetic changes being made but it was too late to alter much of what had been pre-fabricated by the construction crew.

Where Adric was concerned, Bidmead altered very little of what Dicks had written - even though his interpretation of the character was different to what would come out in Andrew Smith's work and all subsequent scripts featuring the youngster. Taking the idea on an "Artful Dodger" literally, Dicks made Adric a very distrustful figure that was far closer to the stereotyped image of a juvenile delinquent. The youngster stole, lied and connived with apparently far more selfish motives than were ever demonstrated in later serials. Offered this template, however, Bidmead and Nathan-Turner were able to decide what they did and didn't want as far as future characterisation was concerned.

Script changes continued as late as March and April 1980. Between the 23rd March draft and the 3rd of April script, there are a number of amendments.

Episode 1: saw several additions, including references to the medical centre and the time when Kalmar and his "scientists" set up their hideaway.

Episode 2: additions include the Doctor's "Childe Roland" speech, some business with food, and changes to the Doctor's discussion about the Hyperion. In the earlier draft, Camilla uses their original names:

CAMILLA POINTS TO THE INSPECTION HATCH, RESTORED TO POSITION, BUT LOOKING SUSPICIOUSLY SHINY

CAMILLA: We have forgotten much - Captain Sharkey.

ZARGO: That gives access to the maintenance tunnels. They could be anywhere in the ship! We must tell Aukon. He will find them.

CAMILLA: Yes, O'Connor will find them.

Episode 4: changes include resetting scene 1 in the Vault instead of the Sleep Room. At one stage, Ivo names his son as Isorl, not Karl.

DIRECTOR AND TEAM: For the first time, but certainly not the last, John Nathan-Turner turned to **All Creatures Great and Small** to find a director new to **Doctor Who**. He had first met Peter Moffatt on location for **All Creatures** in his home city of Birmingham, and had come to admire the director's ability to get recording days finished often ahead of the ten o'clock deadline.

Moffatt was known for meticulous planning of his studio and camera layouts - working out all his shooting details in advance so that he could direct totally from his preferred position up in the gallery instead of down on the floor. Despite being known as a quiet and reserved man who enjoyed the *Daily Telegraph* crossword, he was popular among his artists and studio production colleagues - most likely because of his reputation for early finishes which allowed them all to go home early.

Peter Moffatt was a director in rep for 10 years before coming to London as ITV started in 1955, when he joined the Associated Rediffusion franchise in the capital. He worked for the company on a variety of shows until the company lost the franchise in 1968.

Among his Associated Rediffusion work were **Top Secret** (1961-2), **Crane** (1963-4). For Yorkshire Television, he directed on **Hadleigh** and **Kate**, at Associated Television he worked on **The Power Game** (1966) and **Thriller**, and for the BBC he directed on **All Creatures Great and Small** (John Nathan-Turner had been production unit manager of the programme) and a 1980 episode of **Juliet Bravo** called EXPECTATIONS. Other work included **Doom Castle**, **Dial M for Murder**, **Melissa**, **Love Story**, and **Within These Walls**. Nathan-Turner had first met Moffatt on ACGAS in Birmingham, and rang him in Johannesburg to offer him STATE OF DECAY. Moffatt had watched the show before, and recalled seeing THE DÆMONS. He was also considered a suitable candidate because he enjoyed period drama, and Nathan-Turner knew this from their work together on **All Creatures**.

The script was still being worked on when Moffatt joined the programme. There were some disagreements between him and Christopher Bidmead because of the latter's dislike of the gothic elements and desire to avoid a Hammer Horror film.

As with FULL CIRCLE, three of the four key designers were women. Christine Ruscoe had been with the BBC for many years

and was a popular choice whenever producers wanted period sets - hence her name frequently appeared in the BBC Classic Serials credits. For **Doctor Who** she had created all the turn-of-the-century interiors for PYRAMIDS OF MARS in 1975, and then, by way of a total contrast a year later, a variety of contemporary and high-tech sets for THE HAND OF FEAR.

Although defined as an alien world, the sets for STATE OF DECAY were to be, in all but name, medieval Earth based, complete with a feudal village, a castle and a cave hideaway.

For costume designer Amy Roberts this was the first of three **Doctor Who** stories she would handle in the 1980/81 production year. Her only previous show in the series had been IMAGE OF THE FENDAHL in 1977 but her credits were impressive enough for John Nathan-Turner to approve alternating her with June Hudson on all the serials planned for season 18. This would also include creating long-term costumes for three of the programme's planned new regular cast members, of which the first needed would be Adric's.

Adric's costume posed a particular problem because STATE OF DECAY would not be his debut story. That show, FULL CIRCLE, was slated fourth in line of production, which meant Amy Roberts committing to a design that would have to fit in with scripts which had not even finished being written by the time STATE OF DECAY was ready to begin production. Nevertheless enough was known of the character and his background from Andrew Smith's storyline for a set of sketches to be run up and presented to John Nathan-Turner.

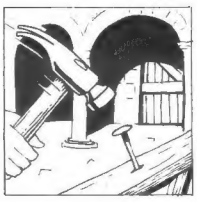
Norma Hill, for make-up, was the only newcomer on the team. As in the case of Dorka Nieradzik, Norma Hill was a recently promoted make-up assistant offered to Nathan-Turner by her department manager to give her an opportunity to display her mettle. It was a risk as the make-up requirements on this story were going to be quite considerable.

The other member of the design team was Tony Harding for visual effects. A senior effects designer, Harding had only worked twice before on the show as a designer - THE POWER OF KROLL in 1978 and THE INVISIBLE ENEMY in 1977, where he had been called upon, in addition to other duties, to create K•9. Previous to that he had been an assistant on many **Doctor Who** stories, including THE DÆMONS, THE CURSE OF PELADON and THE GREEN DEATH.

During the lull in production on **Who** the Visual Effects Department had virtually stripped down and rebuilt K•9. Mat Irvine and Charlie Lumb had worked hard to replace a lot of the electrics and mechanics - installing an even quieter motor, an improved differential, new radio control systems, a chip sequencer for the back panel lights, and a set of caterpillar treads. The new K•9 had already seen one day's service during filming for THE LEISURE HIVE, but STATE OF DECAY was to be the dog's first appearance in the recording studio since the rebuild.

Casting for this story was curious insofar that Peter Moffatt went out of his way not to dip into John Nathan-Turner's "star fund" and cast any big-name actors or actresses. Instead all the supporting cast came from the ranks of character performers, such as Arthur Hewlett (Kalmar) who tended to be cast in "elderly gentleman" roles (for example, THE KEEPER episode of **Blake's Seven**) and Clinton Greyn who tended to land "tough guy" roles (see Gerry Anderson's **UFO).**

The three main guest artists to play the vampires were all classical theatre performers. Emrys James, Rachel Davies and William Lindsay had had little television exposure but were chosen by Moffatt precisely because their exaggerated voice projection skills - necessary for theatrical roles - would make them stand out unusually from their TV-oriented colleagues. One of the recommendations Moffatt made to these artists was that they should play their parts in "ham Shakespeare" style. He also explained that he gave the Three Who Rule stylised speech in contrast with the naturalism of the peasants' and guards' speech patterns. The Three retain this even when alone because they are habituated to it.



SET DESIGN: Virtually the entire budget for sets was available for studio use. Although some provision for filming was planned, there was almost no overhead for construction work and set dressing anywhere other than at Television Centre.

Terrance Dicks' experience and eye for affordability limited the number of sets required to just eleven, one of those being the stock TARDIS interior. Even here though, Christine Ruscoe added some additional benefits. A doorway flat leading (presumably) to the rest of the TARDIS was built for this story, although it would be seen first on air during FULL CIRCLE. Ruscoe also arranged for a tally roll printing mechanism to be incorporated into one of the panels of the TARDIS console, as well as a slot into which the Doctor could feed punched cards in episode three.

Fans have observed that, although the Doctor claims the decor in the Tower is rococo, it is actually late Saxon or early Romanesque. Indeed, despite being a "gothic" story the set designs do owe more architecturally to medieval Saxon influences, certainly as regards the village hall which had a rough, hewn stone appearance. This was the largest of the sets required for the first studio, the others being the TARDIS, the inspection passage, the rebel HQ, the cell, the storage vault and an entrance way to the castle which could be re-dressed to give either the point-of-view of the doorway as seen from the inside looking out or, with added foliage, of the entrance as seen from outside.

Although only required for one key scene, the storage vault was quite a complicated set, needing several bunks strong enough to support the weights of extras doubling as the corpses. Tubes fed down from each bunk to the vessel's storage tanks which were realised simply as a low level, covered vat with a hatch set into the top, which opened to reveal a foam-flecked liquid stained a reddish-black to simulate blood. On the day of recording the foam had to be stirred up prior to the cameras turning.

The rebel HQ was one of those sets designed so that the eye and imagination of the viewer would imagine it to be larger than it actually was. Strategic placing of foreground furniture and emphasised background elements such as the entranceway disguised the set's lack of size, structure and budget. The idea was to throw attention on the scanner device which would be the focus for these scenes. The scanner prop did house a functioning TV monitor, linked to accept feeds from the BBC's new CEEFAX system. Using specially prepared CEEFAX panels, text and "digitised" images could be more quickly and colourfully provided than the old Anker means of generating text on screen.

Christine Ruscoe's idea for the spaceship interiors was that the walls would all be made from panels of burnished copper which would have corroded partly with age, making them look more like stone than metal. However, although this was applied, the finished result did look more like stone than wood, hence the argument which erupted between Ruscoe and Bidmead when the latter arrived for the first recording day and saw the end product.

The throne room and the cave/base of the tower were the biggest sets of the second recording block, which was booked into the more spacious confines of studio TC6. The cave was the largest and most complicated of the sets needed, not only because everything would have to be specially built (the script specified that the base of the rocket ship was visible embedded in the roof of the cave) but consideration had to be given to cutting, colouring and positioning ranges of stalactites and stalagmites, adding hidden vents to pump through dry ice for the rocket launch finale, and of providing a separate blue screen area for ChromaKey shots.

Aside from smaller sets, such as the vampires' rest chamber, the remainder of TC6 was taken up with the inevitable **Doctor Who** profusion of corridors. In the best traditions of the series, these were build in a grid fashion so that shots could be taken from many angles to make the number of corridors seem more.

A freelance commission was awarded to have a glass painting prepared to match in with the throne room set. Peter Moffatt wanted to give the throne room an impression of size while at the same time hinting that the steeple interior shape did look curiously like that of a conical rocket. To build a set that tall just for just a couple of establishing shots would not have justified its cost, hence the solution of a glass painting.

COSTUME: Thanks to John Nathan-Turner's influence, costume, as always, got a good share of the budget. Once again Lalla Ward was given a new outfit, this time a beige/off-white hunting suit comprising matching jacket and jodhpurs. The wool waistcoat had a woven square-patterning which was colour and style co-ordinated with a matching pair of long socks, and was worn over a white, high-necked shirt with an added black-ribbon neck tie.

A change of attire was provided for the sacrifice scene in episode four - a variation on the Hammer virginal white night-gown but this time trimmed with a a gold brocade around the bodice area.

Adric's costume was designed to last, reflecting the producer's notion ultimately to have all his regular cast attired in "uniforms", which he believed would add to the marketability of the series. Toy and other product manufacturers would be more attracted to characters from the show, he reasoned, if they all wore recurring and identifiable outfits. Enough about FULL CIRCLE was known to enable Amy Roberts to think along lines of clothing that would be bright (reflecting a summer-time climate), waterproof (to go with a marsh-like terrain) and in tropical colours (to harmonise with the Alzarian environment). The costume was thus a basic two-piece cotton sweatshirt and trousers in army camouflage green, with a sleeveless yellow tabard on top. Matching green fisherman's boots complemented the costume with the star badge (for mathematical excellence) added in deference to what was known already about FULL CIRCLE.

Not to be outdone by Romana, Adric too was given an additional costume for episodes three and four - padded velvet two-piece court attire from the same black and russet material used in some of the vampire costumes.

Padded velvet was the basis of the costumes worn by all three vampires. Terrance Dicks had suggested Aukon be clothed in plain robes, disguising the gradually revealed truth that his is the real power behind the throne. In the event he was given the same velvet co-ordinates as Zargo and Camilla - rich, ornately embroidered outfits studded with paste jewellery and some lacework. The usual royal accoutrements were provided - daggers, crowns, tiaras - but eye-catching highlights were the wire reinforced capes which were deliberately cut and shaped to give a silhouette of folded bat wings when seen from certain angles.

The guard uniforms were cut from rougher, earth-toned mock-

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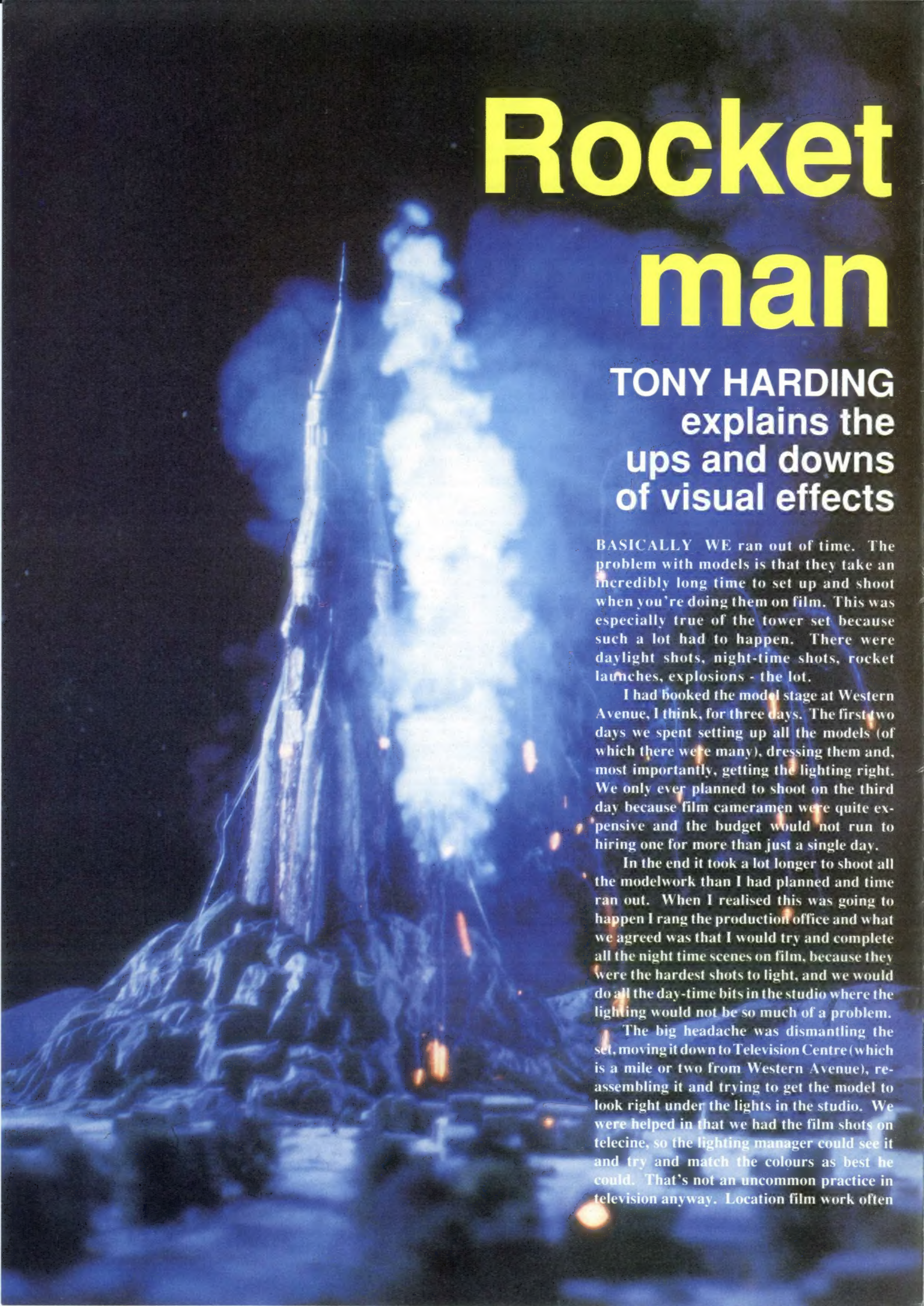


Rocket man

TONY HARDING explains the ups and downs of visual effects

BASICALLY WE ran out of time. The problem with models is that they take an incredibly long time to set up and shoot when you're doing them on film. This was especially true of the tower set because such a lot had to happen. There were daylight shots, night-time shots, rocket launches, explosions - the lot.

I had booked the model stage at Western Avenue, I think, for three days. The first two days we spent setting up all the models (of which there were many), dressing them and, most importantly, getting the lighting right. We only ever planned to shoot on the third day because film cameramen were quite expensive and the budget would not run to hiring one for more than just a single day.

In the end it took a lot longer to shoot all the modelwork than I had planned and time ran out. When I realised this was going to happen I rang the production office and what we agreed was that I would try and complete all the night time scenes on film, because they were the hardest shots to light, and we would do all the day-time bits in the studio where the lighting would not be so much of a problem.

The big headache was dismantling the set, moving it down to Television Centre (which is a mile or two from Western Avenue), reassembling it and trying to get the model to look right under the lights in the studio. We were helped in that we had the film shots on telecine, so the lighting manager could see it and try and match the colours as best he could. That's not an uncommon practice in television anyway. Location film work often

has to have its corresponding studio lighting matched up before the cameras can roll.

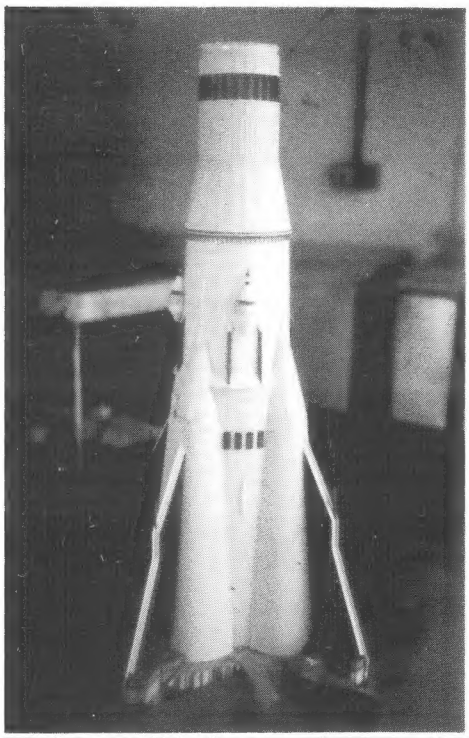
Doing a *Doctor Who* back then, an effects designer would have three, maybe four assistants who would do most of the work building the props, the models or whatever. The order of priority you worked to was location filming first, then model filming, finally studio - so you tended to work on what was needed in the order in which it was needed. Normally, myself plus one assistant would go out on location with the crew to cover the filming, leaving two or three behind to carry on with whatever was needed for modelwork and/or whatever was needed for the studio.

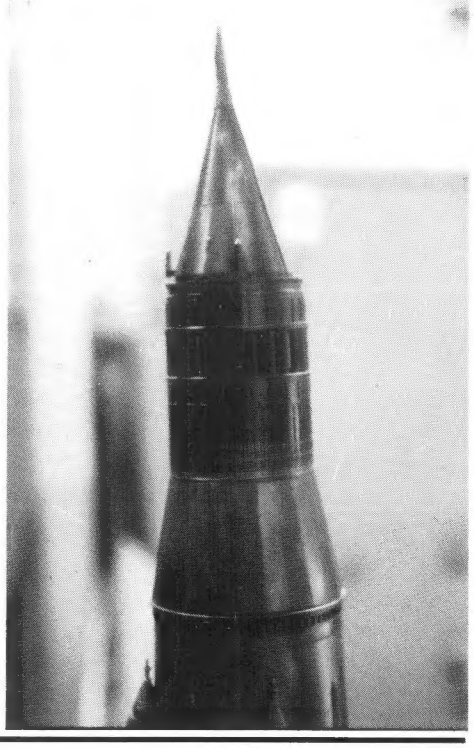
So studio was always the last venue where you could get any effects done. Now a major difficulty with *Doctor Who* was that they tended to devote a lot of time and effort working out dialogue with the actors, and then only in the last half hour would they say, "Right. Let's get the effects done now; we've got to wrap at 10 o'clock." Very often an effects team would sit around all day doing very little, perhaps slotting in the odd take between costume changes, only to find themselves running ragged in the last half hour trying to do a dozen shots in thirty minutes. Your only real opportunity to make some headway with the director was if the effect involved some of the actors - then you might get some consideration for the intricacy of the work you were trying to do.

To an extent that happened with the dummies that were needed for the vampires decaying. They were not exactly dummies as such, but rigs specially built with vacuum pumps, levers and wires that would fold in and collapse themselves. In television it is best not to go too technical with your effects, because if it goes wrong then generally the simpler the technology, the simpler it is to put right. I had devised these collapsing thorax rigs three or four years earlier when I worked on the big BBC production of *Dracula*. They worked well then, so I had every hope they would work equally well on STATE OF DECAY

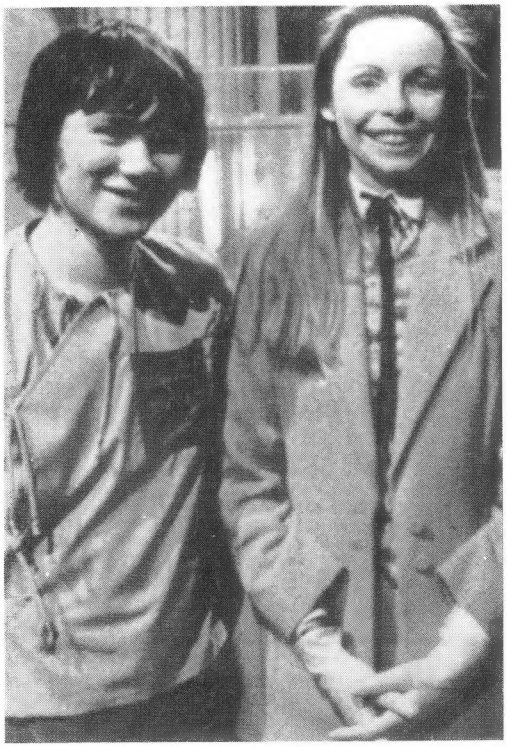
Doctor Who was always about never having enough time or money to design things that would really make the programme shine. John Nathan-Turner was very good at spending his money on actors but there was one instance on a show of his that I did where there was literally no money left for the designer to build a set, so that whole scenes had to be done in close ups against black drapes with low lighting and just lots of smoke.

The end came when Michael Grade, who really did not like the show, shrank the budget even further until it became impossible to sustain as a quality show and so it had to become very theatrical to try and hide the gaps. Children, I think, much preferred it when it was more serious and it was taken more seriously, and that didn't happen once you started importing more and more theatre directors onto the show who were not very clued up on effects or anything that wasn't purely to do with the actors. I·V





Main picture: the scout ship launches. Top: the unpainted village model. Left: the spaceship in construction. Right: the finished spaceship, before its conversion into a castle.



Romana and Adric both had a change of costume for this story

Continued from page 5

velvets, but were similarly padded to make them look more solid. The helmets were specially designed in fibre-glass and sprayed gloss black to give them the sheen of metal. The villagers and the rebels wore similar earth-toned colours, but their peasant outfits were all made from rough wools and mock leathers.

Kalmar, the leader of the rebels, wore a pleated headband around his forehead into which were stitched long strands of a rope-like material, these, in turn, being wrapped over and around his head presumably as some symbol of his authority.

Stock helmets and jackets were provided for the three vampire artists for the photographs of them in their human guises which the Doctor sees on Kalmar's scanner.

Aukon, Camilla and Zargo were each provided with rings (Aukon wears his outside his glove). In one scene, Zargo wrenches his hand out of Camilla's grasp and her ring accidentally flies off.

One of the Doctor's former costumes is hanging on the coat rack in the TARDIS console room. The Doctor does not wear his new waistcoat in this story.

MAKE-UP: Not surprisingly Norma Hill's main concern on this story was the vampires. Basic foundation make-up paled their skin colour to a pasty off-white with heavy red lip gloss added to emphasise their mouths. As a focal point of any vampire is their eyes, Hill painted a blood-red patterning around each eye with the outer edges sloping down for effect. (The Tower Guards had a dark line, mirroring this, drawn over their left eye.) The greatest expense was for three pairs of dental acrylic vampire's teeth, each pair of which had to be cast for the individual actor or actress. All three artists had to have impressions taken of their canine teeth so that the finished products could be grafted seamlessly in place for their required appearances in the second recording block.

The principle make-up scene was the episode four climax as the defeated vampires rapidly age, wither and die. This called for a close collaboration between make-up and special effects to coordinate efforts between those shots requiring artists, and those where costumes dummies were needed. The early stages all needed intense sessions in make-up for James, Davies and Lindsay. Ageing make-up and prosthetic appliances were used in very similar techniques to those employed on Tom Baker in THE LEISURE HIVE (see IN•VISION 46), the main difference here being the vampires' hair which is shown thinning and whitening until, by the end, they are completely bald.

For the latter stages, as the vampires shrink and become wizened, extras were used in place of the artists. Not only was this dramatically effective, it also cut down the time between takes on the last day of recording. Once made-up, each of the seven death shots only took seconds to record, with a roll-back and mix being performed every time so that the shots could later be merged together.

The final steps were purely visual effects who provided hollow dummies with the heads made from Artex and plaster. Lever attached cords were fitted inside so that the skulls could be pulled inwards and made to crumble on cue.

Emrys James and William Lindsay wore beards for this story (Zargo's being the more ornate with the tips twirled and lacquered). James also wore a wig, as did Matthew Waterhouse whose own hair was not thought to be long enough following his appearance just before **Doctor Who** in the period drama **To Serve Them All My Days**. Still suffering acutely from the illness which had so affected him during THE LEISURE HIVE, Tom Baker's normally curly hair was very flat and lank throughout this show's recording. For the only time in his **Doctor Who** career Tom Baker had to submit to having his hair permed for a programme.

The only other vampire victim was Lalla Ward, who had to have two latex, puncture-mark holes applied to her neck for part of the sacrificial scene in episode four. Nevertheless, the blood effects on people are not particularly gory - for example, there is no blood on the dagger thrown by Adric when Zargo plucks it out of his heart.

VISUAL EFFECTS: Although it was his creation, Tony Harding had little to do with all the work that had been done on K•9 during the inter-season break. Nevertheless it was the dog's first appearance in the studio following his refit and it was an opportunity to demonstrate the new systems that would enable him, for the first time ever, to be seen coming out of the police box and negotiating the drop down to floor level. Nigel Brackley was engaged, just for this story, to operate K•9 - although for one session, when Brackley was not available, Mat Irvine filled in at short notice.

Modelwork was the main effects overhead on this story, principally the miniature of the tower. The script describes the tower thus: "What we are seeing is in fact a long-grounded space ship, surrounded by the pre-fabricated dwellings of a planned colony. But what it should look like is a weird alien castle surrounded by village huts". It is also described as "a great bronze tower, overgrown with red ivy".

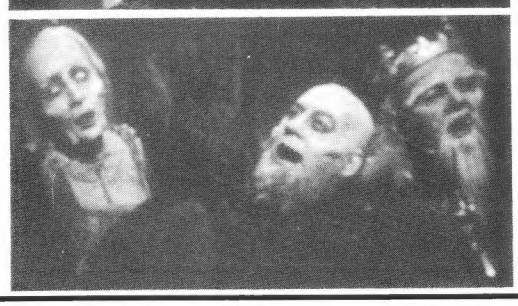
The model was a huge table-top set with a painted cyclorama backdrop erected primarily in visual effects' own stage area at their workshop in Western Avenue, Acton. Sculpted from polystyrene and detailed with parts from conventional plastic model kits, the rocket stood nearly four feet tall and loomed over the miniature village set, likewise carved from polystyrene. Tiny lights were wired into both the ship and the dwellings to make the set look more realistic during the scenes set at night (see back page). At the back of the rocket, out of sight of the camera, a small rod could be pushed through, on cue, attached to a segment of the ship's nose cone. This, in turn, had been pre-cut from the whole model to represent the scout ship which had to be seen sliding out into its launch position.

A separate, more robust model of the scout ship was constructed that would hold the electrically-detonated Schermuly rocket charge that doubled as the craft's engine. Flying the model was done using wires, although the sequence was shot at high speed using a 35mm camera, making the effect more graceful. A pyrotechnic charge was also fitted into the set and rehearsed to go off just as the prow of the scout ship impacts with the ground.

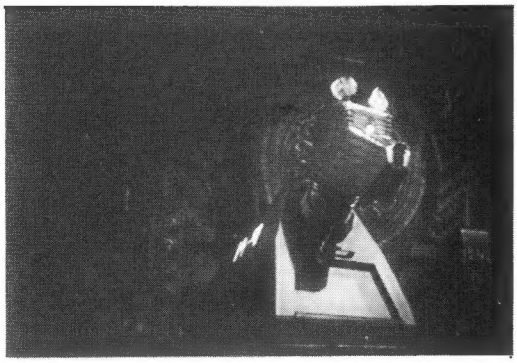
The filmed scenes of the tower, carefully spot lit, worked very well, but the set looked less effective when shot on videotape in the recording studio. Despite the set's size the uniform flat lighting of the studio decreased its apparent depth of field, revealing it all too obviously as a model. To try and disguise this, full size bushes and other foliage were grouped into the foreground to try and give more apparent scale to the panorama.

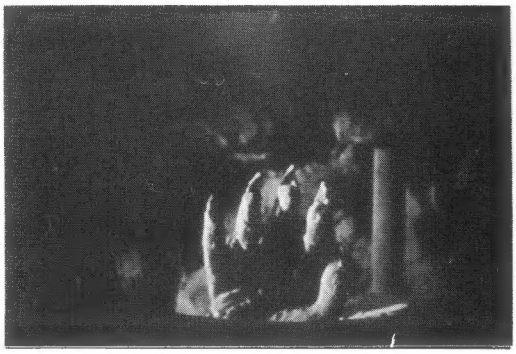
The cave area under the tower was also done as a model. Layers of plaster were poured over a platform raised up on a rostrum. The platform had a hole cut into it so that an effects assistant could push his gloved hand, textured and shaped into a claw, through the plaster to show the Great Vampire waking. A pulsing red light beneath the set aided a sense of the creature being charged with energy.

Less successful were attempts to do the Giant Vampire itself. Both costumes and effects put in bids, and both were accepted on a basis that the best one on the day would be used. Amy Roberts designed a cowled, umbrella-winged costume for an extra to wear, and his death throes scene was recorded during the second block.



What happens to vampires when they die? Before and after shots of Camilla, Aukon and Zargo reveal the horrible truth





Four very different visual effects shots from the story (clockwise from top left): Romana attacked by a model bat; K•9 climbs onto Zargo's throne; a visual effects assistant lends a hand with the King Vampire; the Three who Rule no longer

However, during post-production, Peter Moffatt decided the sequence did not work and edited it out of the final version. Tony Harding designed a mechanical, rod-operated puppet of the vampire and shot the death scene on film. Initially Moffatt rejected this in favour of the costumed version, but then chose to use the shot, heavily distorted, as the heat image picture of the vampire called up onto Kalmar's screen. Unfortunately this led to a small continuity discrepancy in that the shot displayed a very awake vampire instead of the reposed form it should have been.

Much better received were Tony Harding's prop bats, the bodies of which were commercially available mechanical bird toys complete with flapping wings. Visual effects modified the wings, replacing them with a soft, thin rubber which could be made to flap simply by winding up and throwing the bird into the air. In the studio the bats were attached to ultra-thin wires. The sequences where they fly down and attach themselves to Romana's neck were shot onto video-disc and then played back, slowed down, in reverse. So all the effects technician had to do in reality was pull the bat prop away smartly on cue and let the internal spring-loaded mechanisms power the wings.

Practical props for the story included: the Doctor's spy-glass; daggers, staves, spades, and blasters; rudimentary cups and bowls; peasant vegetables and bread; the Lords' expensive glasses, silverware, and food; candelabra with lit candles; various pipes full of "blood"; cobweb set-dressing; the door code-key and reader. This last item was to distinguish the doorway from other, conventional doors. To complete the impression of code-key access to the Inner Sanctum (which is always guarded), this sliding door was operated by studio hands out of shot.

A graphic showing a map of the story's location (drawn by the Doctor) was required for part four.

LOCATION FILMING: Less than five minutes of actually transmitted location footage was needed for this entire story, so a lengthy exterior shoot was not necessary. The search to find a Transylvanian forest in England led Peter Moffatt's production assistant to the tree-packed groves of Burnham Beeches near Amersham, Bucks (and not to Black Park, Iver Heath as has been widely suggested for years).

Shooting at Burnham Beeches took just two days, over Wednesday 30th April and Thursday 1st May 1980 (immediately before rehearsals), during which the lengthiest task for the scenic crew was assembling and then dismantling the TARDIS prop. Indeed, the props overhead was very slight, consisting of little more than a collection of stock hardware bits and pieces to represent discarded machinery from the space ship outside the rebels' HQ..

Tony Harding's bats were needed on location. To avoid any possibility of the audience spotting them as props, shots of them were kept as brief as possible. One trick the film-makers used was flying the bats very close and quickly past the camera. That way viewers would only catch a glimpse of them but would imagine far more once sound effects dubbing and rapid editing had been completed.

The budget would not run to genuine night shooting. Fortunately the weather on those two days was fairly gloomy which aided the stopped-down day-for-night lens work of the cameraman. Cast requirements were also kept to a minimum with Tom Baker, Lalla Ward, Thane Bettany and Iain Rattray as the only booked speaking roles in addition to half a dozen required extras. There was no need for overnight hotel accommodation due to the location's proximity to London.

Friday 2nd May saw Tom Baker and Lalla Ward on stage at Ealing Studios, filming sequences in the dried out water tank of them climbing up and down metal ladders, dressed to resemble the interior companionways of the ship. In all, about a minute's worth of film was shot

The remaining film footage for this story was taken from a BBC/Universal Films wildlife co-production entitled **Animal Marvels: Frontiers of Life**. Originally screened on December 29th 1975 this documentary provided Peter Moffatt with all his footage of bats flying in long-shot and of them swarming from a cave mouth. One extra sequence, the slow motion flight of a single bat yielded one of the show's most memorable moments when the director superimposed it over Aukon's face towards the end of the "my servants will find them" speech. Permission was obtained from Universal to use the clips without additional payment.

Although some location filming was from fixed camera positions, there were several sequences featuring hand-held tracking shots.

During post production Dave Chapman added a green tint to all the film work set at night in order to represent the sky of E-Space.

The film usage by episode was as follows.

Part One: 3'47" of specially shot 16mm film (142 feet) was used in five sequences - the TARDIS arrival; the Doctor and Romana meeting a frightened peasant (Victor Croxford); the Doctor and Romana getting captured by Tarak and the rebels (Paul Barton, Martin Clark, Mark Middler, George Serghe and Timothy Oldroyd); the rebels taking the Doctor and Romana to their hideout; and the Doctor and Romana pursued by bats (the "Programme as completed" document describes them as "carnivorous bats"). Apart from the regular 1'49" of opening (36") and closing (1'13") titles on 35mm film, part 1 used two short sequences (total 21", 3 feet) of specially shot 35mm mute model film. Additionally, four 16mm

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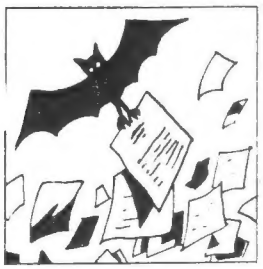
Filming took place atBurnham Beeches near Amersham, Bucks , and not in Black Park, Iver Heath as has been suggested previously



Two script editors,

Telling TERRANCE DICKS how to write Doctor Who igloos. The series' most prolific author explains how

I ALWAYS got the feeling that whenever something went badly wrong on **Who,** that was when they would send for me - someone who could turn out something usable fairly quickly! This must have happened in 1976 when Bob Holmes, realising he was signed up with **Who** for another six months, suddenly realised he needed to get a season together in a hurry.

I had wanted to do a story about vampires for some time. Bob and Philip Hinchcliffe liked the idea. I got commissioned to write the storyline and I think I remember writing all of the first episode's script before the famous bombshell from above fell, due to the BBC's intention to adapt *Dracula* that year as a big budget production starring Louis Jourdan.

That decision was a disappointment, not just because of all the work that had been done. But it was also because, at even shorter notice, I got dragged in kicking and screaming to do Bob's lighthouse story for him, a subject about which I knew virtually nothing at all. 1977 would have been a good year to do a vampire story because the show, at that time, was going down a darker, more gothic path. Barry Letts and I had considered vampires during our day, but I think we felt we couldn't have got away with it, at least not to our personal satisfaction.

Bob was far more inclined towards horror than even I was. Indeed I remember having to spend a lot of my time as a script editor restraining Bob from going too over the top. To give you an example, there was a line of his I cut from THE TIME WARRIOR where Irongron says something like: "She'll crunch on her own bones in the soup before nightfall!" When I took it out, Bob was most upset. "That was one of the best lines in the whole script," he protested. But it made for a very positive period of creative tension.

That said, there were no actual restrictions placed on me when I came to write "The Witch Lords". The mantle of responsibility had passed from my shoulders onto Philip and Bob's. If they wanted a story about vampires, that was fine by me. And if they wanted it scary with lots of blood, that was fine too. It's only ever the producer and the script editor who take the rap when something is thought to have gone too far - as Barry and I discovered when we did that Auton story with the daffodils and the teddy bear. Writers are insulated against that wrath precisely because there is a script editor whose job it is to be the middle man, representing the writer's creativity as well as interpreting the BBC's current guidelines.

Part of the problem was that there never were any formally laid down restrictions as far as the BBC was concerned. What you would get is reaction to what you had done. So only if it was felt you had gone over the top would the great magisterial boot descend from on high. What was rare about "The Witch Lords" was that the boot came down before we did anything rather than after. Even then, it was only a restriction on doing vampires that year, which is why the storyline and the script was put away in a cupboard rather than sent back as rejected.

Three years later they were found by John Nathan-Turner who was, at that point, in the fairly early stages of taking over as producer. He rang me to say he had been looking through this stockpile of unused material to find anything that might be suitable, and apparently my vampire story was the only story he had seen that he really liked. Bluntly he asked me if I would be prepared to write it again now that the dust had settled and all restrictions had been lifted. Essentially he wanted the same story, but obviously written for the Doctor and Romana instead of the Doctor and Leela.

As far as I remember, I more or less went back to square one and started afresh on the script, although before I did there were several meetings and a not few discussions with the new script editor, Christopher Bidmead, to sort out first.

It would be fair to say there were a few problems between us, although do bear in mind what I mentioned earlier about good **Who** so often emerging from a clash of ideas between two creative minds. One of the instances I recall is Grimm's Law of Consonantal Shift. There is, apparently, in Philology - the study of languages, which was one of the many things old Chris knew about - a law which enables you to trace how words get corrupted as they pass down from one generation to another. In short, a word will change but it won't just change in an arbitrary way, it will change in a particular way. Chris absolutely insisted upon having in a sequence where the Doctor works out how the names of the original crew aboard the ship changed from one thing to another; how O'Connor became Aukon, Macmillan became Camilla and how Sharkey had become Zargo.

In the end it worked out to about half a page of dialogue. And you could see his eyes gleaming. "It's fascinating stuff" he would say. "Yes but it's boring" I would reply. "Nobody will care!" "No, no. We must have it in..." So eventually, just to keep him quiet, I had to put in a few lines of it, which even ended up in the book as well".

The other clash we had was over the title. I wanted to call it "The Vampire Mutation", but Chris straight away said no. His argument was that the audience shouldn't cotton on too quickly that the baddies are vampires. This struck me as ludicrous. There you are, on a medieval planet, bats flying everywhere, with nobles who go gaga at the sight of blood, and you seriously expect the audience not to twig that the villains just might be vampires. Chris's suggestion was "The Wasting", but I didn't care much for that

one story

is like teaching Eskimos to build it happened on STATE OF DECAY

as it was pretty meaningless. Eventually we settled on the compromise which was STATE OF DECAY, a terrible pun but at least it was closer to some of the plot elements.

One idea which I think Chris came up with, which had not been in my original draft, was that the castle should turn out to be the space ship. Originally I had it as just a castle. It was a terrific idea but got rather poorly presented by the designers who went too overboard on the gothic aspects. I mean, who in their right minds ever builds a space ship with stone stairs and brick walls?

I've had to think some of this through again recently. In part of my new **Who** book I've actually revisited the planet and written about the castle. That's where it really struck me as such an improbable concept - that a space ship would look like a castle. It's a good idea, and it gives you a great visual moment when the Doctor whips back a curtain and there are some of the ship's controls, but the notion that someone then came along and stone clad all of it is quite daft. However, we got away with it in the programme, so I just hope I get away with it in the book.

At least I did manage to get a few in-jokes past Chris. He was quite fond of using the TARDIS a lot in the programme, and of setting far more scenes inside the ship. So I sneaked in a wry observation by the Doctor that the TARDIS was becoming far too much like a number nine bus these days. Then, later on, I had a scene where the Doctor is briefing all the villagers about his brilliant strategy for how they are going to storm the castle. The idea was that he should rush through the briefing at break-neck speed, with lots of rapid fire "Everybody understand? Yes? No?" which is a pure spoof of one of my favourite Danny Kaye films, where he does the "Get it?" "Got it" "Good" routine.

I approached Adric the way you do any new character coming into a series. Chris would have put together a character document and I know we discussed Adric at great length before I started writing. I think too there was even one script ready I could take away and have a look at. My perception of Adric was that of a person who uses people. There is a distinct lack of warmth to his personality, something cold-blooded in his nature which makes him an ideal opportunist. He is quite capable of lying to people, so what I wanted to bring out was that unnerving edge whereby you, the audience, are never sure if he is on the Doctor's side or not. At one point you are led to believe he has willingly gone over to the vampires. And even when he tells Romana at the end it was just a trick to buy time, you don't necessarily believe him.

K•9 was quite fun to write for. Having not written anything for him in FANG ROCK I wanted to redress the balance a bit, which is why I gave him quite a lot to do in part four. I was aware that there were problems with K•9, and that John and Chris wanted him out of the series, but I didn't want to fall back into the trap of, "Oh dear. Poor old K•9 has got rust in his circuits again. He can't come out this week."

What was more difficult was having so many regular characters in one story. In **Doctor Who** you can manage perfectly well with one - the Doctor plus one female companion. You can even manage with two - the Doctor plus a male and a female. You don't really want any more than that otherwise you're back to the joke about the number nine bus. In Peter Davison's time I think there were just too many hanging about. And from a writing point of view it does become very hard to give them enough to do. I hate writing scenes where you constantly have to stop and think, "Oops, Charlie's been standing in the background for half an hour, I'd better give him something to say". It's easy to do in a book because if they're not talking then people aren't aware of them. But in television you physically have an actor standing there looking like a lemon, and probably sulking because he or she hasn't had a good line or a close up in ages.

Writing the baddies is never a problem. Often it's where you, as the writer, have the most fun because baddies are always far more interesting than heroes. With the vampires I did deliberately set out to make them different and separate characters. Zargo was purely in it for the power and the gratification. Camilla was a direct steal from Hammer, although it was Chris who insisted upon adding the cut finger sequence where Camilla draws the blood from Romana's hand. Aukon was the most heavily committed. To him it was a religion. He was the one in touch with the mind of the Great Vampire and had been the first one to go over after the ship crash landed.

A few people have asked why my scenes in STATE OF DECAY tended to be longer than those in most of the other stories that year. I can't really answer that. There certainly never was any fiat or any firm rules laid down about how long scenes should be. Certainly in Barry's and my day it just wasn't a practical way of working to try and circumscribe everything. The bottom line was always: is it a good scene? My belief is that there always had to be a lot of scenes in a **Who**, more than in, say, any other half hour drama or sitcom. As a script editor I would start to worry if any scene went beyond about five or six pages. I'd be asking myself whether or not we should have gone somewhere else by now because we did try to pack a lot into our programmes.

The only show now which inherits that **Who** tradition and does it brilliantly is **The Bill**. The amount of stuff they get through in half an hour is just breathtaking. If you see a good one, just look at the number of issues, the number of plotlines and the number of characters they've raised by the first commercial break. It's a show I have a great deal of admiration for.

At the end of the day, my own belief is that **Doctor Who** will always work best as a half hour show. Our problem in this country has been a tendency to follow the Americans, who dropped half hour dramas in the sixties in favour of hour long, or fifty minute, shows. Even **Who** went down that road for a time. I feel the problem then is you get things stretched. You are making up time and padding things out because you realise you still have another thirty-seven minutes to fill. With a short show there is a far greater sense of packing things in and keeping it moving, which is very good discipline for both writers and directors. I•V

Continued from page 9

film clips of bats totalling 16" (10 feet) were used from the **Animal Marvels** film.

Part two: in addition to filmwork in the end-of-episode reprise, there was 19" (30 feet) of model film in three shots. Three location scenes totalled 55" (86 feet): the Doctor and Romana captured by Habris and the guards (Reg Woods and Fernand Monast); the Doctor and Romana climbing up the inspection shaft; further climbing; climbing down again.

Part three: two new sequences: a 4" (6 feet) model shot, and one location sequence of the Doctor returning through the woods to the TARDIS (21", 13 feet).

Part four: two more 16mm sequences of the Doctor climbing down the inspection shaft (11", 7 feet), and eight model sequences (total 59", 92 feet). An additional sequence from **Animal Marvels** was used - this time a 9" (6 feet) clip of bats streaming into a hillside cave.

STUDIO RECORDING: The usual five day studio session was broken down into a two day, then three day split for STATE OF DECAY. A large studio was not available for both blocks, so the first had to use the fairly modest space of TC3 over May 15th and 16th. The second, in TC6, was held over 29th and 31st May. A press photocall was held on Friday 15th to give reporters and photographers their first look at Adric in costume. Although some details of the new male companion had been leaked as early as April, this was the first official photocall, done on the set of the TARDIS with Lalla Ward there to add some additional glamour. Only *The Sun* bothered to run it as photo feature the next day. The remainder mothballed the story until the time of STATE OF DECAY's transmission.

The first day was a short one for the artists with rehearsals not starting until two in the afternoon. The main set used was the village hall and this was the only day where the full complement of twenty peasant extras was required. On the Friday only five were needed. Also shot this day were the TARDIS scenes, which led to some delays as Peter Moffatt was unhappy with the way Adric moved and so did several retakes. Although not quite accusing him of "skipping along" (as director Peter Grimwade later did), Moffatt felt his movements looked ungainly and tried to coach him otherwise. In subsequent interviews, Matthew Waterhouse did admit to suffering a lot of nerves during this first story.

Ivo (Clinton Greyn) seizes Adric (Matthew Waterhouse)

An unplanned extra presence in the studio was the tower model stage. Because visual effects had run out of time filming the miniature scenes, the entire set was rebuilt in the studio to do some of the establishing shots as well as part of the launch of the scout ship. As always these shots tended to be squeezed in between live action takes or left until the very end of the day.

The bulk of Friday's recording centred around the rebel HQ set and was the first day in the studio for the rebel extras as well as for actors such as Arthur Hewlett and Stacy Davies.

True to form, Tom Baker chose the pep talk speech the Doctor gives to the rebels and peasants in part four as an opportunity for one of his infamous ad-libs (which survives in the later novelisation); in this case he introduced a corruption of the King's "St Crispin's Day" speech in Shakespeare's *Henry V*: "But he who outlives this day and comes safe home shall stand a-tiptoe when this day is named and rouse him at the name of E-Space". In the same scene he answers one rebel with "That's the question" (*Hamlet*). He also says: "That's the devil of it. If I had me instruments with me, I could show you" (origin unknown).

Baker also provided another of his clever verbal interpretations of the script. Replying to Zargo and Camilla's over-easy distinction between rulers and the ruled, he replies ironically: "Quite right", but pronouncing it ambiguously as "Quite trite". He also added the line about Dracula - it was not a comment by Dicks on the events of 1977.

Block two, a fortnight later, was the first day in front of the cameras for Rachel Davies and William Lindsay. Neither they, nor Stuart Blake (the never-named-on-screen Zoldaz who guards the doorway to the vampire's sleeping chamber), had been needed for block one.

Again the first day was a short one with a 2 pm start, concentrating mainly on scenes in the throne room as well as small sets such as the flight decks of the scout ships which, of course, were all one and the same set with just the name plaques and the camera angles changed.

The second day, Friday, was the big day for all the fight scenes. In terms of extras, five playing guards, three playing rebels and five playing peasants were hired, plus the services of stuntmen Stuart Fell (as speaking part Roga) and Alan Chuntz for any of the actual hand-to-hand combat sequences.

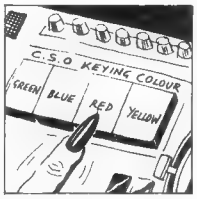
Tarak's demise, being thrown across the sleeping chamber by Zargo, was co-ordinated and performed by Stuart Fell, who added extra padding to his guard's uniform as he doubled for the hapless rebel. To be able to show Zargo lifting him high off the floor a ramp up onto a box was positioned out of camera view. Keeping the camera shot high and tight in on the actors, the stuntman stepped back onto the board and up onto the box, coinciding his movements with William Lindsay lifting the arm holding Tarak round the throat. The throw was then accompanied by Fell leaping from the box to land some feet away, but within camera shot - keeping his head tucked down to obscure his features until the recording break to substitute in Thane Bettany.

The last day of recording concentrated almost exclusively on the many complicated scenes set in the cave. One of the trickiest shots to line up and do was Aukon's deflection of the stalagmite spear thrown by Romana. (The script suggests it could be a stalactite, but a stalagmite would have proved easier to create for the studio). This effect required a careful lining up of Tom Baker and Emrys James on the cave set with Lalla Ward in the blue screen area lobbing the prop stalagmite at a pre-marked spot on the backdrop. A rigid board was fitted behind the spot to help shatter the spear on impact.

Another complicated line-up was blending the filmed model of the cave floor with a long shot rear view of the artists looking into the distance.

Most of the cast were released early on the Saturday, and the remainder of the final day was taken up with the lengthy preparation work necessary to shoot the vampire destruction scene. For this, the background was a locked off shot of the cave. The actors and extras playing the vampires all had their death throes recorded in the blue screen area, again using a locked off camera. At the end of each shot a rollback and mix was performed to fade the artists out. The tape was then rewound, played back and freeze-framed just before the fade. A chinagraph pencil line had to be drawn around the artist's exact outline on the Sony monitor before the tape could be stopped. The outline thus became the reference point for lining up the artists when they returned from their next session in make-up. This way the shots could all mixed together during editing to make the transition between each state of decay as smooth and flowing as possible.

ELECTRONIC EFFECTS: Dave Chapman had quite an easy ride as far as the electronic overheads for this story were concerned. Effects added in the studio included a circular wipe for the Doctor's view through his telescope of the village, the standard inlay of a picture onto the TARDIS scanner, and use of the inlay desk's rostrum camera for the chinagraphed outlines around the artists during the vampire death scene.



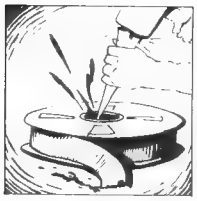
Aside from the usual K•9 blaster rays, the main elements added during the post-production gallery-only day were tints of green to all the sky shots featuring the bats, a green hue to the

TARDIS travelling in E-Space, and a heavy green tinge to the images seen on Kalmar's monitor.

Quantel played its part in the drama, being used to provide the earthquake shuddering in the cave set as the scout ship lifts off.

Although not quite an electronic effect as such, liaison was needed between the studio and the BBC's CEEFAX department to ensure several pages of CEEFAX data were available, but not for broadcasting access, on the day of recording the rebel HQ scenes. The poor resolution on the rebels' scanner/computer screen was achieved by inducing break-ups in the video signal to the screen in studio, and by a post-production electronic "smudge" over some of the images.

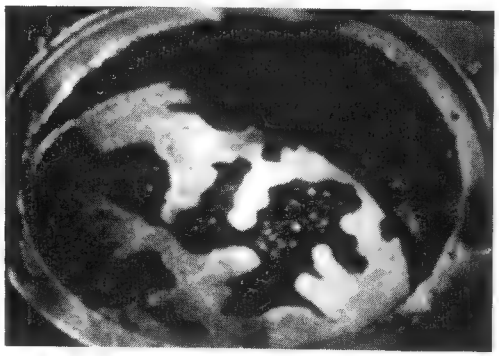
The vast cloud of bats swarming over the Doctor and Romana was a post-filming electronic effect.



POST-PRODUCTION: During the editing phase it was noticed that episode two had under-run its allotted time, while episode three was slightly longer than planned. To redress this imbalance the episode ending to part two was changed. Originally it should have finished with the Doctor's discovery of the ship's fuel tanks being filled with warm blood. Instead the action was allowed to carry on another few minutes until the appearance of Aukon in the cave beneath the ship.

Even with this rejigging, part two was still only 23'16", while part three now ran to 24'13". It was not the longest episode though. That honour went to part four which managed 24'54", making it the longest episode of season 18.

Another cut was a voice-over recorded by Tom Baker



The original end to part two - the discovery of the tank full of blood

which had originally accompanied the initial part two model shot of the tower. As with HORROR OF FANG ROCK, Terrance Dicks wanted the Doctor to quote a passage of poetry, this time from Robert Browning's "Childe Roland to the Dark Tower Came". Specifically the quote recorded was, "Dauntless the slug-horn to his lips he set, and blew. Childe Roland to the dark tower came". Late in the day the decision was made to remove this from the soundtrack and replace it with a reprise of Kingsland's theme for the tower.

SOUND: Although bats are predominantly inaudible creatures (relying on very high-pitched sound radar when in flight), Peter Moffatt decided he wanted some kind of sound effect to emphasise their approach. For this, Dick Mills provided a synthesised chittering noise. A differently pitched chittering was produced for the sequence of Aukon's attempt to hypnotise the Doctor into walking out onto the cave floor above the giant vampire.

The boom of the scout ship's engine firing relied on a stock trick by the Radiophonic Workshop. The sound of a gramophone needle tracking backwards along an LP was slowed down until the notes became a deep bass rumble. Dick Mills slowed down and added reverberation to his own voice for the giant vampire's death gasp.

A series of mechanical tapping sounds were dubbed onto the soundtrack in synchronisation with the Doctor and Romana's footsteps as they climb the ladders aboard the Hydrax.

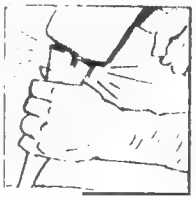
Other, new noises for the story included: Ivo's transmitter "on" noise and Kalmar's garbled response; the rebels' monitor/scanner; the Great Vampire's heartbeat; code-key access and sliding doors; the scout ship's controls, launch and crash. Inside the vast rooms of the *Hydrax*, an echo was added to sounds and dialogue to give the impression of a huge space.

A sound-only version of STATE OF DECAY was made available. It may be difficult to envisage the contemporary value of this to fans now, but this audio cassette predated the script books and the popular BBC Video and Audio releases of later years. In 1980, the only widely-available forms of broadcast material were the Target books.

The release was very much in keeping with John Nathan-Turner's desire to make the programme more "marketable" in a variety of new ways. Other examples in season 18 included the photopacks and *A Day with a TV Producer* coverage of THE LEISURE HIVE, and the stereoscopic record of FULL CIRCLE. The cassette was produced by Pickwick talking books, and was an entertaining reading by Tom Baker of an adapted version of Terrance Dicks' novelisation. The only additional sound effect was a *musique concrete* introduction - the rest was carried by Baker's reading and performance. Many years later, of course, Tom Baker would make a similarly impressive contribution to the programme archives when he provided a spoken version of the missing parts of SHADA (see IN•VISION issue 44 - by this time, Baker had also established himself as a popular voice-over artist in television commercials.)

There are several interesting differences between the cassette, the transmitted programme, and the novelisation. For example, Baker performs the roles of characters like Kalmar (in a quavery old man's voice) as well as Romana and Adric, but does not do an impression of K•9 - all the dog's lines are in reported speech. K•9 never leaves the TARDIS, and many of the early scenes in the village and featuring Adric do not take place. There are other changes to accommodate the non-visual aspects of a sound-only version - for example, Romana does not cut her finger on a broken wineglass, but is described as having bruised her hand badly enough on a guard's uniform during her arrest that it has started to bleed.

CUTS: The novel (also by Terrance Dicks) adds a line (p.83) establishing that Ivo knows his son is dead because the drained body was left outside his door at dusk. Although this is not in the rehearsal scripts, it may still restore a cut (either editorial, or intentionally by Dicks at the time).



A couple of interesting asides were cut from the rehearsal script. Romana chastises the Doctor about the TARDIS: "must you refer to this relic as if it had feelings?" In another exchange, the Doctor says of Adric (not knowing he has stowed away): "That boy Adric seemed decent enough", to which Romana replies: "If you like juvenile delinquents".

When the Doctor and Romana drink a toast, it isn't the wine that interests Camilla. This scene was different each time in the rehearsal script, during recording, and on the audio cassette

One "cut" was actually an addition: the rehearsal script does not feature the scene where Romana cuts her finger on a broken glass, and Camilla's blood lust surfaces. When the Doctor and Romana smash their glasses together, we do not see them break. Instead, Lalla Ward drops her glass out of shot.

MUSIC: On the music side it was the turn of Paddy Kingsland - alternating with Peter Howell - to provide the incidental material for a story.

Paddy Kingsland got into electronics at the age of 13, and later became a pop group guitarist. As a performer and disc jockey, he used synthesisers as early as possible. He joined the BBC as a tape editor/technical operator, before moving on to be a studio manager at BBC Radio 1. He joined the BBC Radiophonic Workshop in 1970 after a training course visit which, at the time, he hadn't wanted to do.

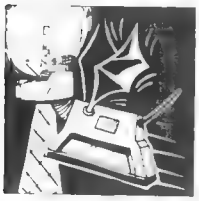
One of his earliest pieces of work was a new version of the **Doctor Who** theme tune in 1972, though this was never used (see *Doctor Who: An Adventure in Space and Time*). Subsequent work included **The Changes** (1975) and *The Hitchhiker's Guide to the Galaxy* (BBC Radio, 1978, 1980).

As his most recent assignment had been Radio 4's second series of *Hitch Hiker*, it is perhaps not too surprising that he used the same range of synthesisers for STATE OF DECAY. Using three/four time as his key, Kingsland composed a sombre two bar chord for most of the shots featuring the tower. This strident theme became the basis for most of the incidental music cues - not quite so bass sounding for the vampires, and almost lilting for sequences such as the Doctor's walk back through the forest to the TARDIS in part three.

As usual, the TARDIS materialisation and dematerialisation sounds were credited as musical items "composed" by Brian Hodgson.

There was plenty of incidental music in the serial. No details are available for other music in part one, but part two had 12 music sequences (longest 3'39") credited to Paddy Kingsland - 12' 48" in all, which when added to the opening an closing credits (composed by Ron Grainer, arranged by Peter Howell, and published by Chappell music) came to 14'38" of a 23'16" episode. For part three: 14 sequences (longest 3'08"), total

13'14" of 24'13" episode. For part four: 12 sequences (longest 3'09"), total 15'55" of a 24'54" episode.



CONTINUITY: The Doctor describes K•9 as armoured, immune to hypnotism, and a dead shot with a nose laser. K•9 is also capable of computer reverse-transitioning existing data (whatever this means), as well as conducting an orbital scan of the unnamed planet. He reconfigures himself in aggression mode at one point. The computer is at one stage attached to the top of the TARDIS console with coiled wires, and has access to the TARDIS databanks - which contains 18,348 emergency instructions, each coded. (The TARDIS also has a magnetic card system which when loaded can produce long, thin printouts.) K•9's own databanks include a folklore section, in which he discovers vampire lore from 17 inhabited planets including Earth.

K•9 has registered Adric as "immature humanoid, non-hostile". Although the only Alzarian food we have seen have been marsh-fruits, Adric reveals that he knows what cheese is. He is able to shield his mind to some extent from Aukon's psychic probing.

The Lords say that the Doctor's weapon is knowledge, whereas the Doctor suggests that his weapon is his appearance of not having knowledge ("I just sort of hope").

The Doctor refers again to a character who could be his Gallifreyan Mentor (a possible continuity reference to PLANET OF THE SPIDERS and THE TIME MONSTER). From him, he learned of the Gallifreyan legend about Giant Vampires, who swarmed around the galaxy and who could destroy whole planets. The legend explained that the Time Lords hunted the vampires down in a war so long and bloody that they were sickened of violence forever. In the battle, all the vampires were destroyed - except one, who vanished.

Romana is also revealed to have a formidable memory for details. Perhaps she developed this when she worked for a time in Gallifrey's Bureau of Ancient Records where she came across the Record of Rassilon. This emergency instruction was to be copied and installed in all time vehicles, though the practice was discontinued - only older vehicles like the Doctor's Type 40 still have it on magnetic card systems.

At the start of the story, the Doctor and Romana are unaware that Adric is a stowaway in the TARDIS

Romana ponders whether she and the Doctor can find a way out of E-space

A Vampire has an incredibly efficient cardiovascular system, which can seal off minor wounds.

The vessel *Hydrax* was en route from Earth, headed for Beta II in the Perugellis Sector before O'Connor took it through the CVE under the Great Vampire's influence. The reporting structure on the Earth explorer ship *Hydrax* was: Ship's Officer, Senior Deck Staff, Junior Deck Staff, and Technical Grades. The date that the ship's computer seems to have been programmed is 12/12/1998, and the online documentation seems to run to as many as 100,000 pages (we see details of pages like 00112). The Doctor may not have helped Kalmar and the rebels as much as he hoped: the set-up screen providing access to the *Hydrax* databanks indicates that the system is security-protected, and will need a user security code to get further than the initial option table.

The *Hydrax* has three arrow class scout ships which detach from the main vessel for local exploration. They are reached by a series of ladders, and have their own independent power cells.

Aukon can exert psychic pressures as physical events. He breaks the stalagmite thrown by Romana, and can restrain people with a gesture.

TRIVIA: The ritual gesture of the peasants is to cover their ears, eyes, and mouth. Unexplained in the story, this could be a variant on "hear no evil, see no evil, speak no evil".

The programme has a number of interesting directorial effects: cross-fades within and between scenes, and a "black-screen" start-of-scene effect when the Doctor walks away from the camera; unusual camera angles on K•9 (see page 9); big close-ups (BCU) on characters (for example Aukon's eyes narrowing at the climax of part 3, which is not repeated at the start of part 4), and on objects (for example, the top of the TARDIS for the cutaway sequences of its materialisation and dematerialisation in the rebel HQ).

It has been suggested that Adric was incorporated into the script by giving him the bulk of Karl's role in an earlier version. This turns out to be part of a hoax article in Andrew Martin's fanzine *Stock Footage* - though, in the nature of a good hoax, it is still very plausible.

The novelisation of STATE OF DECAY can be read as an authorial supplement to the televised version, since it was written by Terrance Dicks fairly close to transmission (though publication was delayed by the Writers Guild dispute - see page 17 this issue). For example, Dicks suggested a paranormal link of some kind between Zargo and Camilla. He characterises Zargo as "petulant", and the weaker partner of the "icy" Camilla. He describes Aukon thus: "His whole manner was one of massive confidence, and of a kind of unholy exaltation. Aukon was a fanatic", and reveals that he controls the bats telepathically.

The script editor credited on screen is Christopher H Bidmead. On rehearsal scripts, he is credited in full:

This was the first-recorded story to use the revamped TARDIS control room

Christopher Hamilton Bidmead. These scripts use the title "The Wasting", and do not credit the vision mixer despite quoting filming, outside rehearsal, camera rehearsal, recording, and transmission dates - which suggests perhaps that some studio arrangements were made later than usual. The rehearsal scripts also state: "NB: This story will be 4th in transmission order".

STATE OF DECAY is Lalla Ward's favourite story. She liked the design, the costume, and the sets. At the time of recording, she was already scheduled to leave the series.

The *Hydrax* was originally to be called the *Hyperion*, but unofficial continuity advisor Ian Levine suggested that diehard fans with long memories would confuse this with a vessel of the same name in THE MUTANTS (broadcast in 1972).

The Madame Tussaud's **Doctor Who** exhibition, based on MEGLOS, was advertised in a voice over at the end of part one. The BBC also invited questions for a lunchtime appearance by Peter Davison on **Pebble Mill at One** (planned for December 3rd, with questions to be submitted by 29th November). At the end of part two, viewers were invited to submit their ideas about the new Doctor's character, clothes and companions - four stories before the fifth Doctor would make his real debut.

Some fans have seen political allusions in the story, suggesting that it can represent governments as 'vampires' keeping the people down and exploiting them for their own purposes; that it shows two political ideologies in struggle, where Aukon stands for Machiavelli's political creed (power is the only reality, to be retained by keeping the people in submission); and the people as revolutionaries, with Kalmar (who advocates revolution in principle but advises against it without more knowledge, and who is told that he will be able to watch it on the scanner from the comfort of his hide-out) perhaps recalling Karl Marx (who advocated revolution from the safety of London).

A converse political reading associates the vampires' rule with that of twentieth-century communist dictatorships, in which the populace is allowed no science or reading, and people work in the fields from childhood to death. Another, more domestic political analogy has also been adduced: the fact that the King and Queen have less power than their Chancellor.

In fact, the only definite political connection was an adverse comment in the House of Lords (see page 17 this issue).

And while some fans suggest that Terrance Dicks' work, unlike Robert Holmes', is not usually political in orientation, they go on to speculate that its potential for political interpretation may be a legacy of the original draft, which Holmes edited.

Press coverage included articles in *The Sun* (9 May 1980), the *Daily Mirror* (16 May 1980) and the *Evening News* (26 April 1980).

I·V

The Doctor and Romana first see the Tower in daylight - but night falls quickly on this planet (see back page)

State of the art

TIM ROBINS saw the story as a highpoint of the Baker years

THERE IS only one word in my mind that can adequately sum up my feelings of this story, and that is 'exemplary'. STATE OF DECAY was in all but a few respects an outstanding **Doctor Who** story, and there are, I feel, several reasons for this.

First must be the plot. I don't think I can remember a story that was so well-plotted in all my time as a **Doctor Who** fan. Terrance Dicks masterfully avoided the terrible plot clichés that were inherent in the story. The tower was a spaceship, the Lords vampires, commanders of the spaceship still alive after thousands of years. A lesser writer would have hinged the entire plot around these 'surprises' which would, naturally, not have been revealed until an extremely-rushed part four.

But no, Terrance Dicks dispensed with these revelations in throwaway lines liberally scattered throughout the opening episodes and in doing so produced an enthralling plot - one of the few stories that has kept my interest through every single episode. Four-parters have tended to be three-parters with one episode of aimless running around (episode three), because episode four had to be the "grand" climax of an, in reality, weak and lame story. STATE OF DECAY by contrast had a strong, well-thought-out, excellently-developed plot that sustained the programme's often tiresome episodic structure.

The second reason that this story was so exemplary was that it succinctly encapsulated everything Tom Baker's Doctor should have been, the image the best Tom Baker stories have created. William Hartnell's era dealt with human moralistic adventure in an historical or science fiction format, Patrick Troughton's era with the age of the **Doctor Who** monster and the human race's struggle against invasion, and Jon Pertwee's with the all-action James Bond approach. Tom Baker's was ideally -suited for that surprising blend of gothic horror, pseudo-science, Time Lord mythology, and downright strangeness.

It was a curious blend that few stories ever really achieved, but when they did they became instant classics. For example, TALONS OF WENG-CHIANG, THE BRAIN OF MORBIUS, THE DEADLY ASSASSIN, GENESIS OF THE DALEKS... and now STATE OF DECAY. Dark stories with darker ideas that plunged the Doctor into the world of horror with one foot only tentatively in science fiction.

Thirdly, the production complemented this excursion into the bizarre. The costumes, location filming and blood-drenched interiors brilliantly built upon Terrance Dicks' foundation. Only once did it slip - but I'll talk about that later.

The acting was also excellent, although two of the vampire lords went over the top. Aukon was brilliantly portrayed by Emrys James with subtle strength and power. Understatement achieved its effect. There were so many opportunities where this story could have been played over the top, but thankfully very few of these were taken up. Lalla Ward was her usual effervescent self, and Adric was as good as could be expected for his first story (it was actually filmed before FULL CIRCLE). He will make an excellent companion. Even K•9 was slightly better.

The only place where I feel this story slipped up, almost inevitably, was episode four. Although it didn't slip into sheer awfulness like THE LEISURE HIVE and that rather-to-be-forgotten MEGLOS, several scenes seemed out of focus with the quality of the previous three episodes. K•9 made me squirm with embarrassment, particularly when the rebels' leader Ivo (Clinton Greyn) decided to apologise to it. With his "demise" just a few episodes away, there is no doubt that the series will gain enormously from K•9's painless removal from the series.

To give him and his creators their due, they have - at last - managed to do everything with K•9 that they probably wanted to do when they introduced him. FULL CIRCLE showed him actively working on location, and STATE OF DECAY saw him emerging through the doors of the TARDIS - very impressive. K•9 can now be filed away with some of those other ideas that have crept up over the years, ideas that are basically good, but...

Back to the few flaws of STATE OF DECAY, and on to the subject of the rebellion itself. It was, as tends to be the norm, far too bloodless. The rebels could be seen throwing their weapons away to indulge in hand-to-hand combat with spear-wielding guards - not very wise or convincing. The shot of the model spaceship flipping round in space to plunge back towards the awakening 'Great Vampire' only confirmed the shortcomings of **Doctor Who**'s special effects when it comes to spaceships, and the shot was particularly annoying here because there were really no other quibbles in the special effects department. The establishing shot of the tower was excellent as was its blasting off and various shots involving the bats and the actual rousing of the creature. Really quite chilling.

The actors finally went over the top, but what really irritated was the Doctor's rebel-rousing speech and also the frequent explanations of vampire lore which even the youngest viewer must be quite familiar with.

However, episode four's slip was slight indeed and, though it did make me wonder if **Doctor Who** would ever get it completely right for once (or at least for Peter Davison), it in no way changed my mind that this was one of the best, if not *the* best, Tom Baker story I'd seen. I•V

This review was published in December 1980, immediately after the transmission of STATE OF DECAY, in The Doctor Who Review *(an early CMS publication). Tim Robins went on to establish* Doctor Who: An Adventure in Space and Time, *the forerunner to* IN•VISION.

Blessed by the press

Poor ratings, but plenty of popular press coverage

DOCTOR WHO HAD a three week leave of absence after the final episode of STATE OF DECAY was transmitted on December 13th 1980. This break, the first since Philip Hinchcliffe's era, was not (as some have suggested) because of the show's poor ratings in the autumn. It was a purely logistical measure to prevent the season catching up with itself. The following story, WARRIORS' GATE, had only completed studio recording on October 4th, leaving three months work still to do getting the remaining two serials in the can. Without this three week grace period it would have been almost impossible to get the latter episodes of the season ready prior to their transmission dates.

STATE OF DECAY did commendably well in the ratings, despite virtually no pre-publicity. The figures of 5.8, 5.3, 4.4 and 5.4 million gave an overall average of 5.22 million viewers per episode, only slightly down from FULL CIRCLE's average of 5.25 million. By now **Doctor Who** and **Buck Rogers** were virtually running neck and neck, not just in terms of time slots but also in the ratings war. At the beginning of November, the *Daily Mail* ran a small article crediting the BBC's travelling Time Lord with nine million viewers as opposed to 9.94 million claimed by ITV for Buck, a far cry from the severe imbalance at the beginning of Season 18.

By mid-November the commercial networks were re-thinking their policy of universal networking for Saturday evenings. Several channel chiefs were of the view that regional choice and competitiveness were being sacrificed just to create another BBC1. The charts for November 22nd - **Doctor Who's** 17th anniversary as well as the air date for part one of STATE OF DECAY - reveal some of these changes. Up until 7:30 networking was still in evidence, but thereafter the independent channels went their own ways, screening different films as well as different (and sometimes cheaper to purchase) late evening programmes.

It was a time of recovery for BBC1's previously somewhat battered Saturday evening scheduling. **Basil Brush** was doing well early evening against Jon Pertwee's prestige film series **Worzel Gummidge**, while at the other end of the day Snooker was proving a surprise hit, luring a large chunk of viewers away from the traditional joys of **The Big Match.** The glossy American soap opera **Dallas** was the biggest draw of all, running at the peak of its popularity with the "Who shot J.R?" mystery, the answer to which would be revealed that night, November 22nd, in a much publicised episode.

Neither was **Doctor Who** doing badly in the publicity stakes. The day before, Friday November 21st, most of the tabloid nationals had carried large feature articles on the programme's latest signing - nineteen year old Sarah Sutton, who would join the series as a companion in the new year, playing the role of Nyssa, daughter of an alien consul. Commenting on this press call to view yet another new companion for the good Doctor, the *Daily Mail* observed: "It's getting rather crowded in **Doctor Who**'s time machine these days."

The biggest news of all, certainly as far as Fleet Street was concerned, was the announcement two days beforehand that Tom Baker was intending to marry his present companion, 29-year old Lalla Ward. "Two weeks ago, when Lalla left the programme," recounted the 45-year old actor, "I realised I simply could not envisage life without her".

It was the start of a field day for cartoonists and sub-editors everywhere, with headlines like "The Wedding of Doctor Woo" and images of monsters crowding into registry offices abounding. 'Mac' of the *Daily Mail* provided the most famous cartoon of all - a vision of Tom and Lalla at the altar with a host of monsters and aliens surging forward in reply to the priest's question: "...And whomsoever knoweth just cause or impediment". The wedding itself took place on December 13th, with coverage making the national six o'clock news a few minutes after the screening of STATE OF DECAY part four.

Although there had been no pre-publicity specifically for this story, Terrance Dicks' re-jigging of the vampire myth did give rise to some post-broadcast repercussions. Prompted by the RSPCA and the Institute for Terrestrial Ecology, a question was asked in the House of Lords about the programme's suitability in portraying bats as evil creatures. Their argument was that, having spent years trying to educate the public into accepting bats as just mice with wings, so much work is undone if just one influential programme like Doctor Who resurrects the old fears.

Largely, though, STATE OF DECAY won a favourable response from fans and critics alike. Although its highest chart position was 119 (for part one), it was summarised as "Good ghoulish entertainment for all ages" by Stanley Eveling's column in *The Scotsman*..

It took nearly a year before the novelisation of STATE OF DECAY appeared. Some time during the late autumn W.H.Allen, the publishers of the Target range, fell into an acrimonious dispute with The Writer's Guild over royalties for the **Doctor Who** titles. This resulted in a directive to all authors in the Guild, including Terrance Dicks, to stop work for Target until the wrangle was settled. This took until September 1981, whereupon STATE OF DECAY(which had more or less been completed by Terrance Dicks before the dispute) was first off the mark, ending the five month gap between published titles. I·V

ITV (LWT region) SATURDAY 22nd NOVEMBER 1980

5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
POR T	NEWS	WORZEL GUMMIDGE	BUCK ROGERS IN 25th CENTURY Dream of Jennifer	SEARCH FOR A STAR variety	Film THE LAST CRUSADE				HAMMER HOUSE OF HORROR Visitor from the Grave	NEWS	THE BIG MATCH	

BBC 1

5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
POR T	THE BASIL BRUSH SHOW	DR. WHO Stat ep.1	NEWS	LARRY GRAYSON'S GENERATION GAME	JULIET BRAVO	THE TWO RONNIES	NEWS	DALLAS (Who did shoot JR)	PARKINSON			SNEWS OR OK

BBC 2

film TWENTIETH CENTURY		DID YOU SEE..?	BULLS-EYE darts	NEWS	RUGBY SPECIAL	OPEN UNIVERSITY SHOWCASE					IN TWO MINDS (play)	

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STATE OF DECAY

Series 18, Story 4,
Serial 112, code 5P
Episodes 544-547,

NOTE: **IN•VISION** includes SHADA in its numbering scheme.

Cast

Aukon - Emrys James (1-4)
Zargo - William Lindsay (1-4)
Camilla - Rachel Davies (1-4)
Habris - Iain Rattray (1-2,4)
Ivo - Clinton Greyn (1-4)
Marta - Rhoda Lewis (1-2)
Karl - Dean Allen (1)
Doctor Who - Tom Baker (1-4)
Romana - Lalla Ward (1-4)
Voice of K•9 - John Leeson (!,3-4)
Adric - Matthew Waterhouse (1-4)
Tarak - Thane Bettany (1-4)(reprise only in 4)
Kalmar - Arthur Hewlett (1-4)
Veros - Stacy Davies (1-4)
Roga - Stuart Fell (3)
Zoldaz - Stuart Blake (3)
Fight arranger - Stuart Fell (4)
Stunt guard(s) - Alan Chuntz (4)

Walk-ons

Peasants in village centre (Walk-On 1) - Leon Lawrence, Tom Gandl, Alwyn Atkinson, Juliet Darnley, Bob Marshall, Michael Joseph (1-2), Laurie Goode, Jill Goldston, Angela Taylor, Dennis Hayward, Dennis Hewson (1)
Peasants in village centre (Supporting Artists) - Joe Phillips, Monty Morris, Ernest Jennings, Douglas Jones, Ruby Buchanan, Marie Antony, Vera Lennox, Eileen Winterton (1), Jimmy Mac (1,4), Dennis Hayward, Bob Marshall, Dennis Hewson, Michael Joseph (4)
Guards (WO1) - Reg Woods, Fernand Monast (1-4), Brian Moorhead (3-4), Barney Lawrence, Ian Sheridan, Richard Sheekey, Michael Bryden (4)
Peasant in woods (film only)(WO1) - Victor Croxford (1)
Rebels in woods (WO1) - George Serghe, Mark Middler (1-2)
Rebels in woods (SA) - Paul Barton, Martin Clark, Timothy Oldroyd (1)
Rebels in rebel HQ (WO1,1-2; SA,4) - George Serghe, Mark Middler, John Sylvan

Crew

Writer - Terrance Dicks
Title music by Ron Grainer
Realised by Peter Howell, BBC Radiophonic Workshop
Incidental music - Paddy Kingsland
Special sound - Dick Mills
Production assistant - Rosalind Wolfes
Assistant floor managers - Lynn Richards
Director's assistant - Jane Wellesley
Floor assistant - Allison Stewart
Lighting - Bert Postlethwaite
Technical manager - Errol Ryan (s2?), Norman Brierley (uncredited - s1?)
Sound - John Howell
Grams operator - Gordon Phillipson
Vision mixer - Carol Johnson (s2), Paul del Bravo (s1 - uncredited)
Video effects - Dave Chapman
Video-tape editor - Rod Waldron
Senior cameraman - Alec Wheal
Crew - 11
Show working supervisor - Chick Hetherington
Scene crew - A3
Film cameraman - Fintan Sheehan
Film sound recordist - Bryan Showell
Film editor - John Lee
Costume designer - Amy Roberts
Make-up artist - Norma Hill
Make-up assistants - Lesley Smith, Charlotte Norman, Lesley Rouvrey, Sula Loizoo, Gail McAlee, Kim Vines, Cathy Burczak
Visual effects designer - Tony Harding
Visual effects assistants - Stuart Murdoch, Chris Lawson
K•9 operators - Nigel Brackley, Mat Irvine
Properties buyer - Al Huxley
Design assistant - Sheelagh Lawson
Designer - Christine Ruscoe
Copyright (K•9) - Bob Baker & Dave Martin
Production secretary - Jane Judge
Production unit manager - Angela Smith
Executive producer - Barry Letts
Script editor - Christopher H. Bidmead
Producer - John Nathan-Turner
Director - Peter Moffatt

Transmission

Part 1 - 22nd November 1980, 5:40pm, BBC1 (17.42.06, 22'24")
Part 2 - 29th November 1980, 5:40pm, BBC1 (17.41.22, 23'16")
Part 3 - 6th December 1980, 5:40pm, BBC1 (17.40.24, 24'13")
Part 4 - 13th December 1980, 5:40pm, BBC1 (17.39.36, 24'54")
Note: *on completion of the episodes, it was initally thought that the episodes would each be shown at 5:55pm*

Audience, Position, Appreciation

Part 1: 5.8m., 119th, n/a
Part 2: 5.3m., 136th, n/a
Part 3: 4.4m., 145th, n/a
Part 4: 5.4m., 125th, 69%

Filming

Black Park, 30th April - 2nd May 1980

Outside rehearsals

Studio 1 - 6th-14th May 1980
Studio 2 - 19th-28th May 1980

Recording

Studio 1 - 15th, 16th May 1980, TC3
Studio 2 - 29th, 30th, 31st May 1980, TC6

Project numbers

1. 02340/9261 **2.** 02340/9262
3. 02340/9263 **4.** 02340/9264

Programme numbers

1. LDLC041A/71/X **2.** LDLC042T/71/X
3. LDLC043N/71/X **4.** LDLC044H/71/X

Transmission spool numbers

1. 419691 **2.** 419692 . 419697 **4.** 419756

References

Magazines

Aggedor 7, Aug 84 (Alec Charles)
Castrovalva 4, March 85 (Adrian Morris)
Daily Mirror (16 May 1980)
Doctor Who Monthly 52, April 81 (Jeremy Bentham)
Doctor Who Monthly Winter Special, Dec 84 (Peter Moffatt on directing),
Doctor Who Monthly 108, Dec 85 (Richard Marson)
Doctor Who Monthly Winter Special, Dec 84 (Richard Marson)
Doctor Who Monthly 109, Jan 86 (Bidmead on changes)
Doctor Who Monthly Winter Special, Nov 1986 (Dicks on 1977 origins and 1980 revival)
Doctor Who Monthly 130, Oct 1987
Enlightenment 11, Nov 85 (Waterhouse radio interview)
Evening News (26 April 1980)
Eye of Horus 8, March 85 (Justin Richards)
Fan Aid 1, March 85 (Peter Anghelides)
Files Magazine, Season 11 (Dicks)
Files Magazine, Season 18 (John Peel)
Five Hundred Eyes 2, May 88 (Ian Levy)
Gallifrey 5, Aug 1978 (1977 origins)
IN•VISION 24, May 1990 (1977 origins, Terrance Dicks interview)
The Master Tape 4, Oct 87 (Martin Hughes)
Oracle 3/3, Dec 78 (1977 origins)
Oracle 3/9, May 81 (Rosemary Fowler)
Proteus 3, Feb 91
Queen Bat 2, Sept 85 (David Tulley)
Radio Times (1980)
Second Dimension 2/10, Oct 89 (Mark Ward, David Mansell))
The Space Museum 5, June 81, (Tim Westmacott)
Spectrox 4, Sept 86 (Martin Wood)
Spectrox 8, Nov 90 (Martin Wood)
Steel Sky 2, Aug 81 (Stephen Crooks)
Stock Footage 1, July 84 (Andrew Martin)
The Sun (9 May 1980)
Views News and Reviews 14, Oct 83 (Peter Martin, Martin Wiggins)

Literature

Browning, Robert 'Childe Rolandto the Dark Tower Came'
Cornell, Paul *Goth Opera* (Virgin, 1994)
Dicks, Terrance *Doctor Who and the State of Decay* (Target, 1981)
Dicks, Terrance *Blood Harvest* (Virgin, 1994)
Le Fanu, Sheridan *Carmilla*
Howe, Stammers, Walker*The Fourth Doctor Handbook* (Dec 92)
Nathan-Turner, John *The TARDIS Inside Out*
Pope, Alexander *Essay on Man*
Shakespeare, William *Hamlet*
Shakespeare, William *Henry V*
Smith, Andrew Doctor Who - Full Circle (Target)
Stoker, Bram *Dracula*
Tulloch, John & Alvarado, Manuel *Doctor Who - The Unfolding Text* (Macmillan)

Doctor Who

Castrovalva
The Dæmons
Four to Doomsday
Full Circle
Horror of Fang Rock
The Krotons
The Leisure Hive
Meglos
Planet of the Spiders
The Time Monster
Warriors' Gate

Televison and Radio

All Creatures Great and Small (BBC)
Animal Marvels: Frontiers of Life (BBC/ Universal, 1975)
The Changes (BBC, 1975)
Crane (Associated Rediffusion, 1963-4)
Dial M for Murder
Doctor Who (BBC, 1963-)
Doom Castle
Dracula (BBC 1977)
Hadleigh (Yorkshire)
The Hitchhiker's Guide to the Galaxy (BBC Radio, 1978, 1980)
Julier Bravo: EXPECTATIONS (1980)
Kate (Yorkshire)
Love Story
Melissa
To Serve Them All My Days (BBC)
Top Secret (Associated-Rediffusion, 1961-2)
The Power Game (ATV)
Quatermass II (BBC)
Thriller (ATV)
Within These Walls

Theatre

The Lion, the Witch and the Wardrobe (1986)
The Adventures of Huckleberry Finn (1988)

Films

Dracula (Tod Browning, 1931)
Dracula (Terence Fisher, 1958 - *Horror of Dracula* in US)
Dracula (John Badham, 1979)
Kiss of the Vampire (Don Sharp, 1962 - *Kiss of Evil* in US)
Vampire Circus (Robert Young, 1971)
The Vampire Lovers (Roy Ward Baker, 1970)
Vampyr (Carl Dreyer, Germany/France, 1931 - revived in the UK in 1976, *Castle of Doom* in US, aka *The Strange Adventure of David Gray*, based on *Carmilla*).

Note: there are other vampire films too numerous to mention. The following, however, are a selection of those which appeared before STATE OF DECAY was written, and which could therefore arguably have influenced the production: *The Vampire Bat* (1932), *Dracula's Daughter* (1936), *Return of the Vampire* (1944), *House of Frankenstein* (1945), *The Vampire's Ghost* (1945), *House of Dracula* (1945), *Son of Dracula* (1945), *Abbott and Costello Meet Dracula* (1948), *The Vampire* (1957), *The Return of Dracula* (1958), *Brides of Dracula* (1960), *Kiss of the Vampire* (1963), *Dracula Prince of Darkness* (1965), *The Fearless Vampire Killers* (1967), *Dracula Has Risen from the Grave* (1968), *Count Yorga Vampire* (1969), *Taste the Blood of Dracula* (1969), *Countess Dracula* (1970), *Scars of Dracula* (1970), *The Return of Count Yorga* (1971), *The House of Dark Shadows* (1971), *Dracula AD 1972* (1972), *Blacula* (1972), *The Satanic Rites of Dracula* (US title *Dracula is Alive and Well and Living in London*, 1973), *Vampira* (US title *Old Dracula*, 1974), *Zoltan, Hound of Dracula* (US title *Dracula's Dog*, 1977), *Nosferatu the Vampyre* (original German title *Nosferatu, Phantom der Nacht*, 1979).